



C R E A T I V E
V I T A L I T Y
I N D E X

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Executive Summary: The Creative Vitality Index (CVI)

Introduction

This report details the findings of research designed to establish an index-type indicator of the relative health of an economy's arts-related creative sector. The new index is called the "Creative Vitality Index" (CVI). Designed to be updated annually, it can be configured to reflect activity in any U.S. geographic or political subdivision. The purpose of the research was to develop a more inclusive and robust diagnostic tool related to the arts elements of the creative economy. A related goal was to develop a credible data source that could be used for arts advocacy purposes.

The CVI Defined

The Creative Vitality Index (CVI) is an annual measure of the health of the arts-related creative economy in a specified geographic area. In the CVI, an area's creative economy is defined as including for-profit and nonprofit arts-related creative enterprises and the key support and service activities that sustain them. The CVI is anchored in an aggregation of established, longitudinal, and annually maintained data sets that have been determined, through research and analysis, to serve as an indicator of the vitality of an area's arts-oriented economy.

Definition of an Index

An index is a mechanism that summarizes the content, scope, and dynamics of a phenomenon. It provides a single indicator to describe a complex set of variables, activities, or events related to that phenomenon. Differences among index values reflect changes in the dynamics of the longitudinal streams of the aggregated data on which the index is based.

Centered on the Arts

The Index is centered on creative vitality related to the arts as they are broadly defined, and not the culture field in general. Cultural activities that are not included in the scope of this study are endeavors such as science museums, botanical gardens, and the affiliated external education and outreach programs of these types of endeavors. This project is organized around the concept that while these other "cultural" activities have strong creative elements, they differ substantially from the creative work that traditionally has a nexus with the arts.

Index Data Streams

The CVI draws data from four major sources: the Washington State Department of Employment Security, the Urban Institute's National Center for Charitable Statistics, the Washington State Department of Revenue, and the commercial data source Claritas.

Index Components

The Index has two major components, referred to here as sub-indexes. Each of these sub-indexes has been weighted. Sixty percent of the weight has been allocated to the "Community-Participation Sub-Index" which contains seven community participation indicators. The weighted indicators are: nonprofit arts organization income, nonprofit "arts-active" organizational income, per capita book store sales, per capita music store sales, per capita photography store sales, motion picture attendance, and museum and art gallery sales. A forty percent weighting has been assigned to the "Occupational Sub Index" that captures the incidence of jobs in the creative sector. The rationale for this approach relates to consideration of the cause-and-effect relationship between participation levels and jobs. The underlying theory is that public participation in the arts

or public demand for arts experiences and events ultimately is what drives budgets and organizational funding levels, which in turn support artists and art-related jobs within the economy.

Geographic Boundaries

The CVI is an indicator of the relative economic health of the creative economy in a specified geographic region. Although any defined geographic region can be studied, the basic geographic building block for the CVI is Workforce Development Areas (WDAs). A WDA is an artificial geographic subdivision of a state designated for employment-development purposes.

The Relationship of the CVI to Economic Impact Studies

Economic impact studies are enumerations of the total economic value and impact of a specific basket of arts activities on the community, taking into account estimates of the ripple effect on jobs and revenues in other non-related industries. The majority of such studies focus on the nonprofit art sector and either measure its impact exclusively or introduce measures of the impact of selected for-profit activities in a supplementary manner. The CVI utilizes some of the data typically included in arts economic impact studies. However, it draws on many more data streams, and its goal is quite different in that it seeks to provide an indicator of the relative health of the economic elements of the creative economy.

Making Use of the Creative Vitality Index

The Creative Vitality Index is designed to serve as a tool to inform public policy decision making and to support the work of advocates for the development of the creative economy. The Index can be used for the following purposes: 1) As a way to define the parameters of a localities' creative economy; 2) As a means of educating the community at large concerning the components and dynamics of the creative economy; 3) As a source of information for arts advocacy messaging; 4) To call the attention of the public to significant changes in the creative economy ecosystem; 5) To underscore the economic relationships between the for-profit sector and the nonprofit sector; and 6) As a tool to benchmark the status of a local creative economy and as a means to diagnose weaknesses in that economy.

Findings--Changes in Index Values

The nationwide aggregate Index value is "1," thus Index values greater than one reflect a creative economy more vibrant than the national average. Between 2003 and 2004, index values declined slightly in Washington State from 1.35 to 1.33. In the City of Seattle, the index decreased from 5.48 to 5.17. The change for Washington state was led by a decline in funding to arts and art-related organizations. These revenues include grants, contributions and attendance at arts events. Based on the Urban Institute's National Institute for Charitable Statistics (NCCS) arts database in the categories profiled earlier, total income (primary arts organizations and arts-active types) decreased statewide from around \$602 million to around \$519 million.

Project Sponsors, Managers and Researchers

This research was commissioned by the Washington State Arts Commission and the Office of Arts and Cultural Affairs, City of Seattle. The project was managed by the Western States Arts Federation (WESTAF), a twelve-state regional arts organization head-quartered in Denver, Colorado. The study was completed by Hebert Research of Bellevue, Washington. The project's lead researcher was Paul Irby. He was assisted by Charles Russell and Jim Hebert.



The Creative Vitality Index:
A Measure of Arts-Related Economic Activity

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Introduction

This technical report details the results of a research project designed to establish an indicator of the relative health of an economy's arts-related creative sector. The research was commissioned by the Washington State Arts Commission and Seattle's Office of Arts & Cultural Affairs. Their intent in sponsoring the project was to develop a more inclusive and robust diagnostic tool related to the arts elements of the creative economy and to expand the array of advocacy tools available to the arts. The study was completed by Hebert Research of Bellevue, Washington, and managed by the Western States Arts Federation (WESTAF), a twelve-state regional arts organization headquartered in Denver, Colorado.

This report summarizes the results of the research conducted for this project. It details the project's core assumptions, reports on the construction and rationale for the formulae used to arrive at an index value, and provides a rationale for the use of various annual streams of data that undergird what is being called the Creative Vitality Index (CVI). The sponsors and the researchers will consider making out-year refinements to the Index's formulae and data sources, but the research is considered complete, and the CVI is now ready for deployment.

Definition of an Index

In discussions regarding their needs, the project sponsors, in consultation with the project researchers, arrived at an understanding that they were seeking to develop a mechanism that could summarize and track the economic dimensions of the arts across a wide array of activities. The project sponsors concluded that what they were looking at developing was an index. An index is a mechanism that summarizes the content, scope, and dynamics of a phenomenon and provides a single indicator to describe a complex set of variables, activities, or events related to that phenomenon. Differences among index values reflect changes in the dynamics of the longitudinal streams of the aggregated data on which the index is based. These data are weighted to reflect the complex relationships of the components under study.

The CVI Defined

The Creative Vitality Index (CVI) is an annual measure of the health of the arts-related creative economy in a specified geographic area. In the CVI, an area's creative economy is defined as including for-profit and nonprofit arts-related creative enterprises and the key support and service activities that sustain them. The CVI is anchored in an aggregation of established, longitudinal, annually maintained data sets that have been determined, through research and analysis, to serve as an indicator of the vitality of an area's arts-oriented economy. The Index is set on a geographic framework and can be reported for a nation, state, county, city, or special district.

The Index is centered on creative vitality related to the arts as they are broadly defined and not the culture field in general. Cultural activities that are not included in the scope of this study are endeavors such as history museums, science museums, and natural history museums; botanical gardens; and the affiliated external education and outreach programs of these types of endeavors. This project is organized around the concept that while these other "cultural" activities have strong creative elements, they differ substantially from the creative work that traditionally has a nexus with the arts.

The Cultural Policy Context for the Development of the CVI

The CVI was developed to help public sector arts agencies more overtly communicate that their work appropriately embraces a much larger segment of creative economic activity than had previously been the case. This was necessary because, beginning in the mid 1960s, when state arts agencies were established and city arts agencies were either founded or significantly expanded, the primary focus of the entities was on the expansion of the supply and quality of primarily nonprofit-based arts activities. These entities made great progress with this area of focus so that there are arts organizations across the country of all types and at all levels of size, scope, and quality that offer a broad menu of arts activities. Once the supply and quality of nonprofit arts activities was greatly bolstered, however, the public sector funders of the nonprofit arts field began to consider how their goals and the work of the nonprofit arts were part of a much larger creative system. They also became aware that the nonprofit arts and public arts policy depended on the health of that larger system to survive in the present and thrive in the future.

Simultaneous with these developments, practitioners from fields representing for-profit creative activities and occupations began to discuss the creative economy in broad, highly inclusionary terms. The arts field and public sector arts funders embraced this broader concept as reflective of how they now envisioned their work—as a stimulative part of an overall creative system and not simply as suppliers of funding to maintain a supply of nonprofit-sourced arts opportunities. The CVI reflects this broader systems-oriented thinking and reinforces the fact that the nonprofit arts and public arts agencies are part of an interdependent whole called the *creative sector*.

The Economic Development Context for the Development of the CVI

The CVI grew out of a conversation about whether or not to undertake an economic impact study of the arts. The staff leadership of the Washington State Arts Commission and the Seattle Office of Arts & Cultural Affairs, in collaboration with others, explored ways to expand and enrich the economic argument for support of the arts and especially public funding of the arts. In doing so, the group was influenced by two national conversations concerning economic development: the defining of a creative economy and the outlining of the concept of economic development clusters. Those conversations did something the nonprofit arts community was very late in doing—they included the related for-profit creative sector in a universe normally reserved for nonprofits.

The public value work articulated by Mark Moore also played a role in the development of the CVI. That work helped the public sector component of the nonprofit arts funding community move away from a perspective oriented toward saving the arts to considering ways to be responsive to what citizens wanted in the arts. The approach also worked to shape agency deliverables to reflect their actual value to the public rather than the value arts aficionados considered them to have for the public. One result of this influence was that the CVI was developed in a context of thinking in which individuals are assumed to have choices and that, to remain viable, public sector arts funders need to offer choices the public will value and thus select. In this concept of selection is the understanding that choice in the arts ranges outside the nonprofit arts and that the public sector arts agency needs to ensure that such choice is available.

The Relationship of the CVI to Economic Impact Studies

Although it evolved from a discussion of whether to commission an economic impact study, the CVI is not an economic impact study of the arts. Economic impact studies are enumerations of the total economic value and impact of a specific basket of arts activities on the community, taking into account estimates of the ripple effect on jobs and revenues in other non-related industries. The majority of such studies focus on the nonprofit art sector and either measure its impact exclusively or introduce measures of the impact of selected for-profit activities in a supplementary manner. The CVI utilizes some of the data typically included in arts economic impact studies. However it draws on many more data streams, and its goal is quite different in that it seeks to provide an indicator of the relative health of the economic elements of the creative economy.

Economic impact studies are rooted in advocacy and generally have as a core purpose the definition of the nonprofit arts sector as a meaningful component of the larger economic system. The results of such studies are commonly used to argue for the allocation of scarce budget dollars to the arts because a dollar invested in the arts multiplies many times over and helps nurture a more robust overall economy. These studies have also been used to help the arts compete with other discretionary forms of government spending--and often these other interests have their own economic impact studies. The studies have been used most effectively to counteract the misguided notion that funds invested in the nonprofit arts are removed from the economy and thus play no role in building or sustaining it.

Economic impact studies have also been commissioned to call attention to the size and scope of arts and culture as a component of the overall economic activity of an area. Often, community leaders and the public are only familiar with one segment of the arts through their personal acquaintance with a single institution or discipline. The economic impact study aggregates information in ways that call attention to the size and scope of a cluster of endeavors that are often considered to be of minor importance in economic terms. As a result, the prestige of the arts-and-culture community in an area is enhanced, and the ability of the sector to be heard is often increased.

Although the CVI can partially address each of the uses to which economic impact studies are employed, it has a different purpose. The CVI is about exploring a complex set of relationships and changes in the dynamics of those relationships over time. It is not a replacement for economic impact studies but can be a complement to them.

Making Use of the Creative Vitality Index

The Creative Vitality Index is designed to serve as a tool to inform public policy decision making and to support the work of advocates for the development of the creative economy. The Index has the following major uses:

- As a definitional tool, the Index can be used to call attention to and educate the community at large concerning the components and dynamics of the creative economy. Of particular significance is the promotion of the concept that the creative economy includes both the for-profit and the nonprofit arts-related activities of an area. Many economic studies centered on the arts have focused almost entirely on the nonprofit sector, and the inclusion of for-profit activities is, for many, a new conceptualization of the role of the arts in an economy. Essentially, the creative-economy approach places all arts and arts-related creative activities in a continuum of creative activities.

- The Index can serve as a source of information for advocacy messaging. Individuals engaged in advocacy on behalf of the creative economy as a whole or elements of it can use the index to do some of the following:

--Call the attention of the public to significant changes in the creative economy ecosystem. For example, if contributions from private foundations drop substantially in a year and three major architectural firms leave the area, advocates for a healthy creative economy can call attention to these factors as negative elements that will affect an overall ecosystem. Similarly, if nonprofit arts groups at the same time experience increases in income from individuals and there are substantial increases in employment within other major creative occupations such as graphic design and advertising, the negative impact of the events noted above may be cushioned or alleviated altogether.

--Underscore the economic relationships between the for-profit sector and the nonprofit sector and make the point that a healthy nonprofit arts sector is important to the development of a healthy for-profit sector.

--Advocate for improvements to the allocation of resources or the creation of policies that will increase the Index numbers through the expansion of the role of a creative economy in a region.

- The Index can serve as a framework upon which to define and build a creative coalition. With the components of the Index setting forth a vision for a creative community rather than a nonprofit arts community, those who wish to build coalitions to influence change for the benefit of the development of the creative economy have a broader and deeper platform from which to begin the conversation.
- The Index can be used to benchmark an area of endeavor and lay the groundwork for the improvement of one or more aspects of the creative economy. The Index can serve as an initial diagnostic tool to create a baseline and then can be used to measure progress in that area. Elected officials and civic leaders can use the Index as a starting point for discussing ways in which an area's local economy can be enriched through the development of the creative-economy segment of that community.

The research team that designed the Index cautions against using it solely as a tool for cross-community comparison. The CVI reports on the relative health of an area's creative economy; however, it was not designed to serve as a comparative absolute. The Index has greater utility as a measure of each community's creative vitality and is more valuable as a self-set benchmark than as a cross-community evaluative measure.

Qualifications of the Research Team

Hebert Research is an internationally recognized market and economic research firm based in Bellevue, Washington. Hebert Research is the leading research company in the Northwest in both the areas of arts research and the development of economic indexes.

Project Leads

A team of researchers including Jim Hebert, President, Paul Irby, Director of Advanced Research, and Charles Russell, Senior Economist have developed the Index schema.

James D. Hebert is the President and founder of Hebert Research, a 25-year-old full-service economic and market research firm. Hebert was the author of the original quarterly Key Bank Puget Sound Business Confidence Index, which began in 1990, and developed the variables and research strategy to capture the data that have been updated annually since then. He has also been the senior Research Director, supervising and approving all work in the areas of economic impact, index development, and arts studies for the firm. He has published numerous articles on economic trends and is a frequent speaker at annual presentations of economic forecasts, including presentations with other notable statewide and regional economists.

Because he has served on the boards of several prominent nonprofit agencies and arts organizations, Hebert has a depth of knowledge about arts and nonprofit organizations. He is a founding board member of the Performing Arts Center of the Eastside (PACE), a \$100-million, 2,000-seat facility for symphony, theater, ballet, and orchestra that will present Broadway touring companies as well as local arts groups. His other clients have included major studies of economic impact and visitor demand for the Safeco Field and Seahawk Stadium facilities for major league sports in Seattle. Hebert's background in advanced statistics and research methods includes a master's degree in statistics from Seattle University and bachelor's degree in business from the University of Washington. He is an adjunct faculty member at the University of Washington's School of Business.

Paul Irby is the lead analyst at Hebert Research for economic and index-building research and has oversight responsibility for economic and advanced statistical analysis conducted at Hebert Research by other analysts. Irby has more than 10 years of experience at Hebert Research, having joined the firm in 1995 as a research analyst. Irby's arts and nonprofit experience includes work with the Pacific Northwest Arts and Crafts Fair, a statewide survey on charitable giving for the University of San Francisco, and work for tourist-related clients such as the Seattle Aquarium. He has managed the Puget Sound Business Confidence Index project since 1995 and has developed a number of other indexes for various clients. He recently developed a quarterly economic vitality index for the Seattle area based on secondary economic data such as job creation, retail sales, and housing permits. This Index is used as an important tool for briefing Charter Bank's clients on current trends in the Seattle economy. He has conducted a number of economic impact studies for various clients such as the Pacific Northwest Arts Fair, the Pacific Northwest Ski Areas Association, Microsoft, and the Seattle Housing Authority. Irby holds a master's degree in political science from Western Washington University, with an emphasis in research methods and economics.

Charles Russell is an economic research specialist who has been working and consulting in the Pacific Northwest since 1980. Russell came to the Northwest as a senior economist and planner for McKinley Architects, where he was actively involved in the planning and development of several of the high-rise office buildings in the region. Since joining Hebert Research, Russell has conducted a large number of economic and survey research studies for a wide range of government and private-sector clients such as the Seattle Housing Authority and the Kirkland Performing Arts Center. He holds

degrees in economics and sociology from Duquesne University, Stanford University, and the Union Graduate School and has held faculty positions at San Francisco State University and Seattle Pacific University.

The Creative Vitality Index: Method of Development

Following is a summary of the key sources of data and the methods used in the development of the Creative Vitality Index. Also noted are the assumptions used in the process of weighting the factors included in the Index.

Initial Parameters for the Index Design

When this project was initially conceptualized, certain parameters were established that affected its structure. One was to ensure that the Index could be updated on an annual basis in a cost-effective manner. The second was to ensure that the scope of the index was broad enough to capture the core elements of the creative economy, yet not be so broad as to be considered aggressively inclusive. Finally, the Index needed to be constructed in a manner that would make it credible to experts as well as the public.

Early in the planning of the Index, a decision was made to identify and utilize existing data streams. Doing so provided the project with a low-cost means of securing in-depth data of quality. These data streams were considered to be more accurate and reliable than what could affordably be collected by the project sponsors on an annual basis. In addition, conducting an annual series of surveys to obtain the data was not considered cost-effective for the project sponsors.

The definition of the project universe was another important dimension of project design. Conceptualizations of the persons and activities to be included in the universe vary greatly among those using the term creative economy. For example, Richard Florida includes a vast array of occupations and endeavors in his definition of the term and features the technology sector as a major element of the creative economy. This research steps back from Florida's wide definitional scope and takes a more conservative stance that is grounded in a nonprofit arts sector perspective. From this perspective, the project sponsors considered traditional nonprofit arts organizations to be an important part—but only one part—of the creative economy. Added to the nonprofit arts elements, and included in the universe of the Index were the arts components of cultural organizations such as history museums and botanical gardens. Also included were for-profit businesses directly involved in arts and activities such as music stores and bookstores were included. Those working in the creative economy in areas such as graphic design and architecture were also included.

The universe for the Index is one in which the nonprofit arts become part of a continuum of activities in the creative economy. This continuum includes amateurs engaged in the making of art, participating in the arts, and reading about art. It then includes the nonprofit arts in all their forms and finally commercial arts activities such as occupations in professional design and the sales of musical instruments and music as well as books and records. This expanded scope of areas of endeavor represents a more encompassing creative economy perspective for the arts community. In constructing this universe, however, the researchers exercised discipline by stopping short of being overly inclusive in claiming all things that could possibly be considered creative. This

study does not criticize those who make the wider claim as to the components of the creative economy: however, this study does not attempt such a reach.

Another parameter of the index is that it was intended to measure the *economic* dimensions of arts and culture based on creativity in a community and does not pretend to provide an overall indicator of creativity. The possibility exists that a community may have a relatively low Index score yet be highly creative. This Index limits its measure of creativity to the arts and culture-based economic manifestations of creativity related to the arts and culture and to the immediate support mechanisms for such economic creativity, such as the number of art teachers.

To be useful, an index must have validity on its face in the eyes of research experts, the arts community, and the public. Though usually only a few experts know or care about the structure and dynamics of most commonly used indices such as the Consumer Price Index and the Dow Jones Industrial Average, there appears to be a broader interest in the composition of the CVI. Such interest appears rooted in a concern that the Index could become a version of listings such as the “places rated” or “10 best communities” that clearly have winners and losers. Thus, in order to be credible, the Index needs to find agreement among leaders that the factors in it and the dynamics captured by it measure what is actually occurring. This work attempts to do that by transparently setting forth the method of the Index and by being responsive to the suggestions for change made during its development. Even though the CVI has been reviewed by a number of experts, the arts community and the public need to embrace it in order for it to serve as a useful tool in the long term.

Limitations of the Research Method

One minor limitation of the Index is that it relies on aggregated data from other sources and is not rooted in a stream of data collected through a customized data-collection tool. By relying on data streams from other endeavors, there will inevitably be some lost sensitivity to the capture of certain elements of the dynamics of the creative economy of a community. Such a possible lack of sensitivity, however, is offset by the fact that the data streams used in this work are far more robust than what the arts and culture field have historically developed on their own. In addition, the wide range of different indicators used to describe or represent creative activity helps guard against the excessive impact of any one variable may have in a given area. For example, if the indicators happen to under-count the amount of participation in creative activities in terms of ticket sales or organizational revenues for art events, the data and index values for the number of jobs in those particular sectors can capture these levels of activity and help offset the limitation in the other variables. Issues of limitations related to this study are most likely to be related to the selection of factors and the analysis of their dynamics rather than to the actual data themselves.

Unreported and Underground Activity

Because of the inherent limitations of designing a study of broad scope and scale, an index may not capture all of the individuals working in the universe under study or all of the relevant transactions. The researchers have reviewed these possibilities and are comfortable that, although there will be limitations to the overall inclusiveness of the data, the structure of the Index model is such that compensations will be made that appropriately capture activities for an index. An example of this is an individual graphic designer who works at home on a part time basis and thus may not be counted in the occupation category. Although the person may not be counted in the occupation

numbers, many of the economic dimensions of that individual will be picked up in other ways. That designer purchases supplies, buys books, and possibly attends arts events. These non-occupation direct aspects of the work of the designer influence the volume of a variety of measures in the Index. In addition to the secondary and tertiary activities captured by the Index, the undercounting is presumed to have a negligible effect on the Index for another reason. There is no reason to believe that undercounted and underreported phenomena occur on a proportional basis in any greater density in some geographic areas than they do in other geographic areas, and the researchers for this study have not found such variation. If, in the future, mechanisms such as the Internet begin to play a more important role in the creative economy (for example, art sales) and such Internet activity can be proved to occur in disproportionate ways across geographic communities, then the index would be adjusted. Indices are regularly updated when such factors become significant enough to render prior formulae for calculation no longer viable.

Another element essential to understanding the treatment of underreporting is the fact that the Index, although built on numbers rooted in data are actually *indicators* of activity, and not absolute measures of activity. For example, the number of set designers in an area is meant to indicate the relationship of the number of stage set designers to the overall size of the economy and population being examined and how this number compares with other communities. It is not meant to be a census or an absolute number.

Index Data Streams

The CVI draws data from four major sources: the Bureau of Labor Statistics, the Urban Institute's National Center for Charitable Statistics, and the commercial data source Claritas. Following are brief summaries of each:

- The Bureau of Labor Statistics of the U.S. Department of Labor oversees a nationwide system that collects and analyzes data related to employment and is locally administered by employment specialists within state government. Washington State's Department of Employment Security collects these data in accordance with the Bureau's national standards and guidelines. Part of that effort is the identification of occupations and estimates of employment in each occupation. The numbers of employees reported out by occupation are the result of computations using data based on confidential surveys of employers and employed workers, existing data sets, data reflecting nonprofit employment, and data considering home workers. The result is a scientific estimate of current employment by occupation and not an absolute census number. The estimates are regularly updated based on current estimates of industry employment produced by the state employment security department in cooperation with the Bureau of Labor Statistics, together with estimates of the proportion of industry employment in each specific occupational category. While the quarterly industry employment series is based on employer surveys, information on the occupations within industries is based on a survey of employed workers conducted every 3 years. The annual occupational estimates are made using mid-year (2nd quarter) industry-employment data together with the latest available data on what proportion of industry jobs are attributed to each specific occupation. The data provided by the Bureau of Labor Statistics are reported by Workforce Development Area (WDA). These areas are geographic regions within each state that have been segmented to provide an area of focus and concentration for programs designed to address employment development.

- The Urban Institute's National Center for Charitable Statistics aggregates information from the Internal Revenue Service's 990 forms. The forms are required to be submitted by nonprofit 501(c) organizations with annual gross receipts of \$25,000 or more. Organizations with less than \$250,000 in annual gross receipts can file a 990 EZ form that collects less information. The CVI uses the information contained in the 990 forms to identify changes in charitable giving in an area. These numbers are the best available but are not absolute. Some numbers may not be reported because of errors made in the completion of the form. These include nested fund transfers within larger fund allocations that include the arts in a significant way but are not broken out, and/or the failure to capture data because an organization is either not required to file a 990 or does not file the full 990 form thus limiting the level of data available.
- Claritas is a leading national private data provider of business and consumer information for firms engaged in consumer and business-to-business marketing. The organization has roots in the scientific community and features work in the area of geodemography. It has access to the most comprehensive and accurate database of demographics, consumer spending, and current business revenues available on a national basis, and all of their data are available at virtually any geographic level down to the Census block. It utilizes government data from the 1990 and 2000 Census, and the national Consumer Expenditure Survey and business data from InfoUSA (one of the two largest business databases, together with Dunn & Bradstreet). Claritas makes adjustments to the government and business data using a variety of regularly updated private and public sector databases to provide accurate annual estimates for individual areas.

Workforce Development Areas¹

The CVI is an indicator of the relative economic health of the creative economy in a specified geographic region. Although any defined geographic region can be studied, the basic geographic building block for the CVI is Workforce Development Areas (WDAs). A WDA is an artificial geographic subdivision of a state designated for employment-development purposes. Their boundaries coincide with county or multi-county borders. Although constructed on a county/multi-county basis, the WDA occupation statistics can be further broken down into much smaller geographic regions. The data can also be aggregated to encompass larger sub-state regions or an entire state.

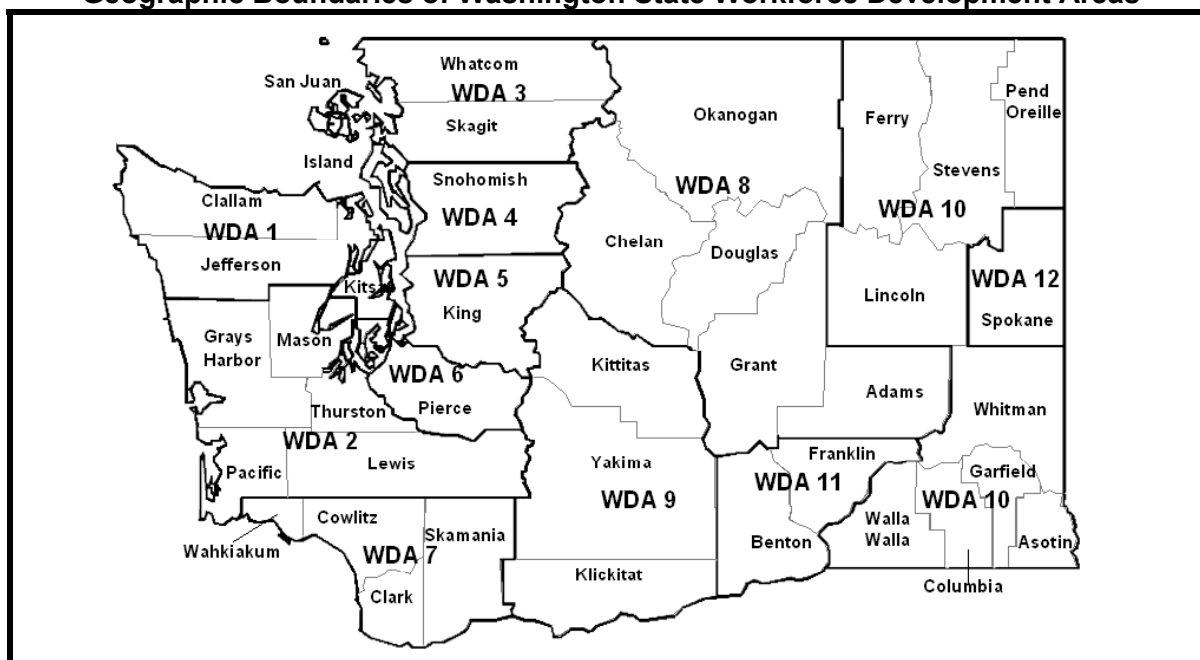
The Washington State Employment Security Department system of Workforce Development Areas (or "WDAs") was selected as an efficient means of accessing existing and annually updated data. There are 12 WDAs in Washington State at the level of a single county or cluster of counties. This system of classification is administered in a consistent way nationwide (through contracts with the Bureau of Labor Statistics) and allows for national comparisons.

The WDA regional system was adopted in this study for purposes of consistency and data availability. Occupational data for the City of Seattle are embedded in the Seattle-King County Workforce Development Area. A review of data indicated that Seattle City

¹ Source: Washington State Department of Employment Security, Washington State Labor Market & Economic Analysis, Occupational Forecast 2002-2012; data from the 2002 and 2003 calendar year is used

represents approximately 55% of the creative and arts-related employment in the Seattle-King County WDA. A regional breakdown is provided in the following map:

Figure # 1
Geographic Boundaries of Washington State Workforce Development Areas



Source: Washington State Department of Employment Security, 2005

Table # 1
Washington State Workforce Development Areas (WDA)

WDA 1	Olympic Consortium: Clallam County- Jefferson County- Kitsap County
WDA 2	Pacific Mountain: Grays Harbor County-Mason County-Pacific County-Thurston County-Lewis County
WDA 3	Northwest Washington: Whatcom County-Skagit County-San Juan County-Island County
WDA 4	Snohomish County: Snohomish County
WDA 5	Seattle-King County: Seattle-King County
WDA 6	Pierce County: Pierce County
WDA 7	Southwest Washington: Cowlitz County- Clark County- Skamania County - Wahkiakum County
WDA 8	North Central Washington: Okanogan County- Chelan County – Douglas County – Grant County - Adams County
WDA 9	Tri-County: Kittitas County - Yakima County – Klickitat County
WDA 10	Eastern Washington Partnership: Pend Orielle County - Ferry County – Stevens County - Lincoln County - Whitman County - Walla Walla County - Garfield County - Columbia County – Asotin County
WDA 11	Benton-Franklin: Benton County – Franklin County
WDA 12	Spokane: Spokane County

Source: Washington State Department of Employment Security, 2005

Weighting Considerations

The Index has two major components, referred to here as sub-indexes. Each of these two sub-indexes has been weighted. Sixty percent of the weight has been allocated to the “Community Participation Sub-Index” which contains seven community participation indicators. A forty percent weighting has been assigned to the “Occupational Sub Index.” The rationale for this approach relates to consideration of the cause-and-effect relationship between participation levels and jobs. The underlying theory is that public participation in the arts or public demand for arts experiences and events ultimately is what drives budgets and organizational funding levels, which in turn support artists and arts-related jobs within the economy. While this is not a completely market-driven model due to the somewhat independent roles of state government and national foundations, it can be argued that employment is more of a dependent variable in the equation as it is affected and largely determined by changes in participation levels (the independent variable).

Weighting the occupational sub-index lower than 40% did not seem appropriate given the richness of the available data on the various types of arts jobs and their ability to help describe the art-related activities taking place within an area. The reasoning was that in places where the participation variables are lacking in detail or in their ability to fully describe the realities of local art and creative vitality, the employment data can help to fill in the gaps by testifying to the overall health of the arts as a local industry as well as the health of its major components such as music, visual arts, and creative design work. The Creative Vitality Index therefore does not attempt to include only completely independent factors but allows some degree of double counting of interrelated influences with the goal of seeking the most inclusive and representative overall picture of art, cultural and creative vitality within a given community.

- **The Community Arts Participation Sub-Index (60% of Total Weight)**

The Community Arts Participation Index measures changes in seven selected indicators that point to the degree of connectedness between local residents and the arts. The theory behind this concept is that communities with higher levels of participation will not only benefit directly from this exposure on an individual basis but also will tend to support a social and cultural environment that is more conducive to producing and enjoying art and related creative activities. Those geographic areas that score higher on this Index can be said to have a stronger demand for art and, by implication, a stronger potential base of public support for the arts in all their forms. Areas with a higher demand for participation would be expected to offer better funding, more arts organizations, more arts events and activities, and more opportunities to experience art.

Income for nonprofit arts organizations² is generated from both charitable and non-charitable sources. When examined on a per-capita basis, it serves as a measurement of the level of community participation statewide and regionally as compared to national levels of participation. State and regional values were determined by first dividing the aggregate of the incomes of local arts organizations against the population of the local area. This value was then divided by the national ratio. In those instances where the local index is 1.0 or greater, the area is interpreted as having a level of arts-related activity (funded by these income sources)

² Source: Urban Institute, National Center for Charitable Giving, 501 (c) (3) Arts Organizations Revenue Sources, 2003

that is generally higher than average for the country as a whole on a per-person basis. The non-profit arts organization data were supplied by the National Center for Charitable Statistics (NCCS) from the Unified Database Arts Organizations (UDAO), which collects specific organizational data from tax-exempt organizations that are filers of IRS form 990. The data available from NCCS includes revenues, expenses, assets, and gross income.

The UDAO database has two major categories--arts organizations and arts-active organizations. Artistic endeavors are the primary mission of the category of arts organizations. Examples of arts organizations are performing groups, art museums, and studios. Arts-active organizations are non-arts organizations with a record of arts activity, such as media groups, historical societies, and festivals.

- **The Occupational Sub-Index of the Arts (40% of Total Weight)**

The Occupational Index of the Arts compares the concentrations of arts-related employment at the state and local levels with the nation as a whole. The index examines 22 primary and 8 secondary occupations as a ratio of the population. The aggregate of these occupations nationwide, divided by the total U.S. population, is the national ratio. State and regional values are determined by dividing the aggregate of the local arts occupations against the population of the local area. This value is then divided by the national ratio to compare the size of the ratio relative to the benchmark. In those instances where the local index exceeds 1.0, the area is interpreted as having a higher than average level of art, cultural or creative activity based strictly on the number of art-related jobs per person that is supported within each community. In those instances where the local index is less than 1.00, the area is seen as having a somewhat lower level of activity.

The Occupational Index indicates that the state of Washington has a relatively high level of arts-related employment activity. The 2003 index for the state was 1.72, and the 2004 index was 1.76. The City of Seattle was the most vibrant region, with an index of 6.78 in 2003 and 7.02 in 2004. Snohomish County had an Occupational Index of 1.23 in 2003, declining to 1.21 in 2004. The Eastern Washington Partnership area had a .93 index score in 2003 and a .86 index for the calendar year 2004.

Indexing to the Nation as a Whole

The Creative Vitality Index is capable of making comparisons between each individual area and the nation as a whole for each indicator. Rather than ranking areas within the state relative to each other, with the state itself serving as the benchmark or standard, the decision to make national comparisons with each area allowed Washington state as a single entity to be evaluated and tracked each year to measure and monitor progress in meeting goals and targets on a statewide basis. This method also allows ease of comparison with other states and cities across the country.

Per-Capita Calculations

Per-capita calculations were made using the latest available population estimates from the Washington State Office of Financial Management (OFM), reflecting counts as of April, 2005. Local and state governments nationwide do not report year-end or average annual population totals but always issue population estimates for a particular point in time. Since the April, 2005, estimates were the most current available and they most

closely correspond with the year-end or calendar year 2004 data estimates for the other variables, they were preferred over the older population estimates from April, 2004, for use in making per capita index calculations.

The Community Arts Participation Index

The *Community Arts Participation Index* measures changes in seven selected indicators that point to the degree of connectedness between local residents and the arts. The theory behind this concept is that communities with higher levels of participation will not only benefit directly from this exposure on an individual basis but will also tend to support a social and cultural environment that is more conducive to producing and enjoying art and related creative activities. Those geographic areas that score higher on this index can be said to have a stronger demand for art, and by implication, a stronger potential base of public support for the arts in all its forms. Areas with a higher demand for participation would be expected to offer better funding, more arts organizations, more arts events and activities, and more opportunities to experience art.

This index is comprised of the following components:

- Non-profit arts organization income (10%)
- Non-profit “arts-active” organization income (10%)
- Per capita bookstore and record store sales (8%)
- Per capita music store sales of instruments and equipment (8%)
- Per capita photography store sales (8%)
- Motion picture theater attendance (8%)
- Museum and art gallery revenues (8%)

Non-Profit Arts Organization Income³

Non-profit arts organization income is generated from both charitable and non-charitable sources. When examined on a per capita basis it serves as a measurement of the level of community participation levels statewide and regionally as compared to national levels of participation. State and regional values were determined by first dividing the aggregate of the local arts organization incomes against the population of the local area. This value was then divided by the national ratio. In those instances where the local index is 1.0 or greater the area is interpreted as having a level of art-related activity (funded by these income sources) that is generally higher than average for the country as a whole on a per person basis. The major categories of income are explained below:

- Special Events Income includes receipts from ticket sales for fundraising events such as dinners, payments received in connection with fundraising activities, etc.
- Contributions, Gifts and Grants includes income from public foundations, individuals and corporations.
- Investment Income is income from program related investments, interest on savings, earnings on bonds and securities, rental income, and capital gains.

³ Source: Urban Institute, National Center for Charitable Giving, 501 (c) (3) Arts Organizations Revenue Sources, 2003-04 Edition Database for Washington State

- Program Services and Contracts are admissions to performing arts events, royalties received as an author, registration fees received in connection with a meeting or convention, government contracts and contracts for specific services.
- Dues, Net sales and Other Income includes membership dues and gains on the sale of assets.

Per-Capita Calculations

Per-capita calculations were made using the latest available population estimates from the Washington State Office of Financial Management (OFM), reflecting counts as of April, 2005. Local and state governments nationwide do not report year-end or average annual population totals but always issue population estimates for a particular point in time. Since the April, 2005, estimates were the most current available and they most closely correspond with the year-end or calendar year 2004 data estimates for the other variables, they were preferred over the older population estimates from April, 2004, for use in making per capita index calculations.

The non-profit arts organization data was supplied by the National Center for Charitable Statistics (NCCS) from the Unified Database Arts Organizations (UDAO). The UDAO collects specific organizational data from tax-exempt organizations that are filers of IRS form 990. The data available from NCCS includes revenues, expenses and assets as well as gross income.

The UDAO database can be divided into two major categories: Arts Organizations and Arts-Active Organizations. Artistic endeavors are the primary mission of Arts Organizations. Examples of Arts Organizations are performing groups, art museums, art studios, etc. Arts-Active Organizations are non-arts organizations with a record of arts activity. Some examples are media groups, historical societies, festivals, etc.

There are 401 Arts Organizations and 379 Arts-Active Organizations in the Washington State database. A breakdown of these organizations, by type, is provided below.

Table # 2
Type and Share of Arts and Arts Active Organizations in Washington State

Arts Organizations	Number	Share	Arts-Active Organization	Number	Share
Art Museum	7	1.7%	Culture Humanities	22	5.8%
Art Schools/Educational Programs	36	9.0%	Children's Museum	9	2.4%
Art Service Organizations	5	1.2%	Commemorative Events	5	1.3%
Arts & Culture	7	1.7%	Cultural/Ethnic Programs	30	7.9%
Arts Councils	20	5.0%	Fairs & Festivals	9	2.4%
Dance	25	6.2%	Foreign Language Schools	1	0.3%
Ballet	9	2.2%	Arts Foundation	36	9.5%
Opera	6	1.5%	Other Foundation	23	6.1%
Symphony Orchestras	38	9.5%	Other Fundraising Org	7	1.8%
Musical Theater	6	1.5%	General Museum	21	5.5%
Choral Group	35	8.7%	History Museums	20	5.3%
Cinema (film & video productions)	9	2.2%	Science/Technology Museums	3	0.8%
Folk Arts	3	0.7%	Marine Museums	1	0.3%
Music Groups, Bands, Ensembles	7	1.7%	Historical Societies	106	28.0%
Other Music Organizations	36	9.0%	History/Science	3	0.8%
Performing Arts Center	21	5.2%	Other Humanities Organizations	18	4.7%
Performing Arts Organization	39	9.7%	Media – General	3	0.8%
Theater	78	19.5%	Media – Print	16	4.2%
Visual Arts Organization	14	3.5%	Media – Radio	6	1.6%
			Media – Television	11	2.9%
			Private K-9 School	1	0.3%
			Public Policy	1	0.3%
			Religious Group	5	1.3%
			Secondary School	1	0.3%
			Union (Professional Association)	21	5.5%
Total	401	100%	Total	379	100%

Source: Urban Institute, Unified Database: Arts Organizations, 2003-4 edition

Nonprofit Arts Organization Income in Washington State⁴

Seattle-King County had the highest nonprofit arts sector income per capita. The King County non-profit arts organizations index was 2.57. Per Capita was \$133.34 compared to the national average of \$51.85. The overall Washington State index was 0.97, with a per capita income level of \$50.53.

⁴ Source: Urban Institute, National Center for Charitable Giving, 501 (c) (3) Arts Organizations Revenue Sources, 2003-04 Edition Database for Washington State

Table # 3
Washington State Arts Organizations: Sources of Revenue

Arts Organization Income	Program Revenues	Investment Income	Special Events	Contributions, Gifts and Grants	Dues	Total Revenues
Seattle-King County	\$125,565,483	\$3,069,131	\$16,879,312	\$93,086,051	\$2,516,253	\$241,116,230
Spokane County	\$2,761,867	\$25,873	\$568,425	\$5,757,750	\$172,938	\$9,286,853
Olympic Consortium	\$3,398,875	\$41,464	\$382,731	\$2,318,960	\$196,399	\$6,338,429
Southwest Washington	\$1,525,744	\$4,070	\$8,905,371	\$930,688	\$70,572	\$11,436,445
Northwest Washington	\$3,582,016	\$51,748	\$550,118	\$2,337,736	\$380,164	\$6,901,782
Pacific Mountain	\$3,057,285	\$20,664	\$96,749	\$1,815,739	\$132,520	\$5,122,957
Snohomish County	\$2,239,368	\$62,513	\$287,381	\$5,636,082	\$92,195	\$8,317,539
Pierce County	\$5,733,025	\$457,716	\$2,296,085	\$8,711,104	\$368,403	\$17,566,333
North Central Washington	\$1,075,822	\$79,528	\$89,297	\$1,000,368	\$81,710	\$2,326,725
Eastern Washington	\$351,893	\$34,662	\$48,393	\$483,516	\$36,840	\$955,304
Tri-County	\$2,058,068	\$1,010,233	\$154,666	\$1,502,533	\$139,199	\$4,864,699
Benton-Franklin	\$570,832	\$26,465	\$57,870	\$1,190,312	\$48,431	\$1,893,910

Table # 4
Arts Organizations Revenue Per Capita

Arts Organization Income	Total Revenues	Per Capita	Index
Seattle-King County	\$241,116,230	\$133.34	2.57
Spokane County	\$9,286,853	\$21.29	0.41
Olympic Consortium	\$6,338,429	\$18.93	0.37
Southwest Washington	\$11,436,445	\$22.80	0.44
Northwest Washington	\$6,901,782	\$18.01	0.35
Pacific Mountain	\$5,122,957	\$11.68	0.23
Snohomish County	\$8,317,539	\$12.68	0.24
Pierce County	\$17,566,333	\$23.24	0.45
North Central Washington	\$2,326,725	\$9.71	0.19
Eastern Washington	\$955,304	\$4.82	0.09
Tri-County	\$4,864,699	\$17.05	0.33
Benton-Franklin	\$1,893,910	\$8.66	0.17
Washington State	\$316,127,206	\$50.53	0.97

Source: Urban Institute, Unified Database: Arts Organizations, 2003-4 edition

Non-Profit Arts-Active Organization Income⁵

Seattle-King County had the highest per capita income and index at \$78.98 and 2.16, respectively. The national income average is \$36.50. The Washington State per capita income was \$32.43. The Washington State index was 0.89.

⁵ Source: Urban Institute, National Center for Charitable Giving, 501 (c) (3) Arts Organizations Revenue Sources, 2003-04 Edition Database for Washington State

Table # 5
Washington State Arts Active Organizations: Sources of Revenue

Arts Active Organization Income	Program Revenues	Investment Income	Special Events	Contributions, Gifts and Grants	Dues	Total Revenues
Seattle-King County	\$24,190,254	\$3,407,009	\$4,189,871	\$106,409,830	\$4,680,522	\$142,822,884
Spokane County	\$1,815,390	\$379,640	\$714,834	\$8,197,175	\$189,372	\$10,896,807
Olympic Consortium	\$1,293,721	\$71,266	\$364,130	\$4,433,487	\$220,174	\$6,337,506
Southwest Washington	\$456,185	-\$19,752	\$235,711	\$2,515,790	\$29,443	\$3,580,899
Northwest Washington	\$1,496,824	\$93,108	\$660,372	\$3,898,483	\$178,355	\$6,441,002
Pacific Mountain	\$2,092,431	\$74,482	\$349,658	\$4,807,942	\$250,069	\$7,541,680
Snohomish County	\$1,770,844	\$96,672	\$224,221	\$2789,502	\$191,276	\$5,042,884
Pierce County	\$1,144,033	\$26,579	\$414,075	\$7,998,880	\$256,209	\$9,781,197
North Central Washington	\$407,035	\$497,356	\$38,348	\$2,636,186	\$69,229	\$3,781,737
Eastern Washington	\$143,474	\$270,957	\$62,027	\$585,699	\$42,532	\$1,288,692
Tri-County	\$478,001	\$160,286	\$190,526	\$3,585,770	\$78,596	\$4,976,224
Benton-Franklin	\$144,199	\$22,920	\$31,601	\$164,631	\$59,610	\$412,833

Table# 6
Arts-Active Organizations Revenue Per Capita

Arts Active Organization Income	Total Revenues	Per Capita	Index
Seattle-King County	\$142,822,884	\$78.98	2.16
Spokane County	\$10,896,807	\$24.98	0.68
Olympic Consortium	\$6,337,506	\$18.93	0.52
Southwest Washington	\$3,580,899	\$7.14	0.20
Northwest Washington	\$6,441,002	\$16.81	0.46
Pacific Mountain	\$7,541,680	\$17.19	0.47
Snohomish County	\$5,042,884	\$7.69	0.21
Pierce County	\$9,781,197	\$12.94	0.35
North Central Washington	\$3,781,737	\$15.78	0.43
Eastern Washington	\$1,288,692	\$6.50	0.18
Tri-County	\$4,976,224	\$17.44	0.48
Benton-Franklin	\$412,833	\$1.89	0.05
Washington State	\$202,904,345	\$32.43	0.89

Source: Urban Institute, National Center for Charitable Giving, 501 (c) (3) Arts Organizations Revenue Sources, 2003-04 Edition Database for Washington State

Changes in Index Values: Nonprofit Arts Organization Revenues

Between 2003 and 2004, index values declined in Washington State, led by large decreases in income in King County and Spokane. These revenues include grants, contributions and attendance at arts events. Based on the Urban Institute's NCCS arts

database in the categories profiled earlier, total income (primary arts organizations and arts-active types) decreased statewide from around \$602 million to around \$519 million. It is important to keep in mind that revenues for many large nonprofits can be cyclical. For example, a major nonprofit arts organization that shifts from having very large revenue from a popular series of events but then has a year of low revenues can significantly impact the totals for a region. One such arts organization, based in Seattle, moved from having \$66 million in revenues (\$47 million from programs) to just \$1 million the next year. This change alone would explain much of the variance between the 2003 and 2004 revenue estimates. However, downward changes in both arts and arts-active organizations, and in both the King County and Spokane regions, point to a general downward trend in arts participation and/or funding in both areas.

Many of the smaller areas showed improvement in levels of per capita arts organization income, suggesting that while revenues in the Seattle and Spokane metro areas have suffered, revenues for smaller-scale performing arts and activities in the less-populated regions appear to be trending upward. However, these improvements could also be related to the increase in the total number of arts organizations captured in the NCCS database from the previous to the current edition (619 to 780 statewide). While increasing the number of smaller, grass roots arts organizations would not significantly impact a major area like King County in total dollars, it could have a much greater impact on index values for the smaller regions.

Table # 7
Changes in Index Values per WDA for
Arts Organizations and Arts-Active Organizations

WDA	Arts Organizations		Arts Active Org.	
	2003	2004	2003	2004
Spokane	0.88	0.41	1.46	0.68
Seattle-King County	3.33	2.57	2.80	2.16
Pierce County	0.46	0.45	0.37	0.35
Tri-County	0.18	0.33	0.26	0.48
Pacific Mountain	0.06	0.23	0.13	0.47
Northwest Washington	0.12	0.35	0.16	0.46
Olympic Consortium	0.54	0.37	0.76	0.52
Southwest Washington	0.12	0.44	0.05	0.20
Eastern Washington Partnership	0.04	0.09	0.07	0.18
Benton Franklin	0.05	0.17	0.01	0.05
Snohomish County	0.06	0.24	0.05	0.21
North Central Washington	0.07	0.19	0.16	0.43
Washington State	1.15	0.97	1.05	0.89

Source: Hebert Research, 2005

*Note: Index values for both 2003 and 2004 were calculated using U.S. arts sector income totals from tax year 2001, which was the most recent national baseline data available from the Urban Institute that could be broken out by arts versus arts-active income sources.

Per Capita Bookstore Sales⁶

Per capita bookstore sales are measurements of the local purchases at bookstores and record/CD stores as compared to the purchases of books and pre-recorded music on a nationwide basis. Record stores and bookstores were combined since they both share the same parent industrial classification (NAICS code 4512) and larger bookstores generally include a department of pre-recorded music. Seattle-King County had the highest index, at 1.77, followed by Spokane County at 1.34. The Washington State index was 1.04.

Table # 8
Washington State: Per Capita Book Store Sales

WDA	Bookstore Sales	Per Capita	Index
Seattle-King County	\$296,122,729	\$163.76	1.77
Spokane County	\$54,110,801	\$124.02	1.34
Eastern Washington	\$22,121,179	\$111.61	1.21
Benton-Franklin	\$19,443,130	\$88.94	0.96
Pierce County	\$58,978,648	\$78.02	0.84
Olympic Consortium	\$25,748,274	\$76.91	0.83
Snohomish County	\$42,210,174	\$64.36	0.70
Northwest Washington	\$23,401,269	\$61.07	0.66
North Central Washington	\$12,342,412	\$51.51	0.56
Pacific Mountain	\$22,077,511	\$50.32	0.54
Southwest Washington	\$18,867,321	\$37.61	0.41
Tri-County	\$8,963,257	\$31.41	0.34
Washington State	\$604,386,705	\$96.60	1.04
National	\$27,116,000,000	\$92.61	1.00

Changes in Index Values: Bookstores

Overall, index numbers for Washington State were essentially the same between 2003 and 2004. Areas showing slight improvement included Benton-Franklin, North Central Washington, Pierce County and Spokane County.

⁶ Source: U.S. Estimate by Claritas Inc., Business Summary data using the InfoUSA database of 14 million U.S. business establishments; Washington State estimates taken from Washington State Office of Financial Management, 2004 annual summary of actual retail sales by area (Note: book and record stores were the only category that had data on every county available from OFM as a pre-defined unit of all the CVI indicators studied; for all other indicators Claritas was used for data within Washington State)

Table # 9
Washington State: Index Values of Book Stores 2003 and 2004

Bookstore Index	2003	2004
Seattle-King County	1.77	1.77
Spokane	1.29	1.34
Eastern Washington Partnership	1.25	1.21
Benton-Franklin	0.91	0.96
Pierce County	0.75	0.84
Olympic Consortium	0.82	0.83
Snohomish County	0.68	0.70
Northwest Washington	0.67	0.66
North Central Washington	0.51	0.56
Pacific Mountain	0.57	0.54
Southwest Washington	0.40	0.41
Tri-County	0.34	0.34
Washington State	1.03	1.04

Source: U.S. Estimate by Claritas Inc., Business Summary data using the InfoUSA database of 14 million U.S. business establishments; Washington state and county estimates taken from Washington State Department of Revenue, 2004 annual summary of actual retail sales by area

Per Capita Music Store Sales⁷

Per capita music store sales are a measurement of local musical instrument and supply purchases as compared to the purchases of musical instruments and supplies on a nationwide basis. Pierce County and Seattle-King County had very high music store purchasing indexes of 1.39 and 1.59, respectively. Spokane County also had a high index score 1.27. The lowest ranking region was North Central Washington, with an index value of 0.34. The state index value was 1.08.

Table # 10
Washington State: Per Capita Music Store Sales

WDA	Music Store Sales	Per Capita	Index
Pierce County	\$24,664,359	\$32.63	1.39
Seattle-King County	\$67,665,733	\$37.42	1.59
Spokane County	\$12,979,507	\$29.75	1.27
Northwest Washington	\$5,584,775	\$14.57	0.62
Pacific Mountain	\$8,378,290	\$19.10	0.81
Snohomish County	\$16,928,025	\$25.81	1.10
Southwest Washington	\$6,516,730	\$12.99	0.55
Olympic Consortium	\$5,813,409	\$17.36	0.74
Benton-Franklin	\$4,424,080	\$20.24	0.86
Tri-County	\$2,747,135	\$9.63	0.41
Eastern Washington	\$1,377,045	\$6.95	0.30
North Central Washington	\$1,906,778	\$7.96	0.34
Washington State	\$154,400,000	\$25.41	1.08
National	\$6,883,300,000	\$23.51	1.00

⁷Source: Claritas Inc.; Note: 2004 sales figure for Washington compares closely with the Washington State Department of Revenues' figure of \$159 million

Changes in Index Values: Music Stores

Between 2003 and 2004, index values moved slightly higher for the state as a whole. The statewide improvement was led by Seattle-King County, which increased from 1.45 to 1.59.

Table # 11
Washington State: Index Values of Music Stores

Music Store Index	2003	2004
Pierce County	1.15	1.39
Seattle-King County	1.45	1.59
Spokane County	1.10	1.27
Northwest Washington	0.50	0.62
Pacific Mountain	0.70	0.81
Snohomish County	0.90	1.10
Southwest Washington	0.43	0.55
Olympic Consortium	0.57	0.74
Benton-Franklin	0.92	0.86
Tri-County	0.35	0.41
Eastern Washington Partnership	0.27	0.30
North Central Washington	0.26	0.34
Washington State	0.94	1.08

Source: U.S. Estimate by Claritas Inc., Business Summary data using InfoUSA; Washington state and county estimates taken from Washington State Department of Revenue, 2004 annual summary of actual retail sales by area; these taxable sales estimates were adjusted upward to include estimated non-taxable revenues (i.e. music lessons or instruments sold on a wholesale basis be resold later) using the statewide ratio of gross to taxable sales as reported by Department of Revenue

Per Capita Photography Store Sales⁸

Per capita photography store sales is a measurement of local photography and camera supply store purchases as compared to the purchases of photography supplies on a nationwide basis. Although sales in the Pacific Mountain Region totaled only \$4.6 million, the area had the third highest per capita sales in the state (\$10.54) and an index value of 0.78. The Seattle-King County region had the highest photography-purchasing index value of 2.51.

⁸ Source: Claritas Inc., Business Summary using InfoUSA

Table # 12
Washington State: Per Capita Photography Store Sales

WDA	Photography Sales	Per Capita	Index
Seattle-King County	\$66,335,114	\$36.68	2.51
Pacific Mountain	\$4,625,451	\$10.54	0.72
North Central Washington	\$1,366,199	\$5.70	0.39
Spokane County	\$1,043,981	\$2.39	0.16
Northwest Washington	\$3,608,540	\$9.42	0.64
Eastern Washington	\$321,500	\$1.62	0.11
Pierce County	\$5,396,588	\$7.14	0.49
Snohomish County	\$7,520,491	\$11.47	0.78
Olympic Consortium	\$2,417,710	\$7.22	0.49
Benton-Franklin	\$833,404	\$3.81	0.26
Southwest Washington	\$840,289	\$1.68	0.11
Tri-County	\$98,859	\$.35	0.02
Washington State	\$94,408,125	\$15.09	1.03
National	\$4,282,000,000	\$14.62	1.00

Source: Claritas

Changes in Index Values: Photography Stores

Overall, index values increased from .83 to .97 statewide, led by increases in King County and the Pacific Mountain region.

Table # 13
Washington State: Index Values of Photography Stores

Photography Store Index	2003	2004
Seattle-King County	2.59	2.51
Pacific Mountain	0.78	0.72
North Central Washington	0.41	0.39
Spokane County	0.20	0.16
Northwest Washington	0.76	0.64
Eastern Washington Partnership	0.14	0.11
Pierce County	0.51	0.49
Snohomish County	0.84	0.78
Olympic Consortium	0.56	0.49
Benton-Franklin	0.29	0.26
Southwest Washington	0.13	0.11
Tri-County	0.04	0.02
Washington State	1.09	1.03

Source: Claritas, Inc. and Washington State Department of Revenue; taxable sales estimates were adjusted upward to include estimated non-taxable revenues (i.e. film processing services) using the statewide ratio of gross to taxable sales as reported by the Department of Revenue

Motion Picture Theater Attendance⁹

Motion picture attendance is a measure of the average weekly movie theater attendance compared to attendance nationwide. Average weekly attendance in the Seattle-King County WDA was 0.16 times per week, above the national average. The corresponding attendance index was 1.54. The Spokane WDA attendance was 0.09 weekly. Based on this attendance level, the Spokane attendance index value was 0.86. Overall, the state had an index value of 1.28.

Table # 14
Washington State: Average Weekly Motion Picture Attendance & Index

Motion Picture Theater Attendance			
WDA	Attendance	Avg. Weekly Attendance	Index
Seattle-King County	14,639,011	0.16	1.54
Spokane County	1,974,711	0.09	0.86
Olympic Consortium	4,367,856	0.25	2.48
Southwest Washington	2,981,343	0.11	1.13
Pacific Mountain	1,914,626	0.08	0.83
Northwest Washington	2,124,736	0.11	1.05
Snohomish County	4,963,686	0.15	1.44
Pierce County	5,026,661	0.13	1.26
North Central Washington	831,718	0.07	0.66
Eastern Washington	408,813	0.04	0.39
Tri-County	1,581,044	0.11	1.05
Benton-Franklin	1,405,851	0.12	1.22
Washington State	42,220,056	0.13	1.28
National	1,540,000,000	0.10	1.00

Source: Motion Picture Association of America, "Marketing Statistics", 2003

Changes in Index Values: Motion Picture Theater Attendance

On a statewide basis and in many regions, attendance appears to have decreased slightly since 2003.

⁹ Source: Motion Picture Association of America, "Market Statistics 2003," for average sales per visitor, and total revenue data from Claritas Inc. Business Summary using InfoUSA

Table # 15
Washington State: Index Values for Motion Picture Attendance

Motion Picture Theater Index	2003	2004
Seattle-King County	1.58	1.54
Spokane County	1.36	0.86
Olympic Consortium	1.86	2.48
Southwest Washington	1.15	1.13
Pacific Mountain	1.06	0.83
Northwest Washington	1.15	1.13
Snohomish County	1.44	1.44
Pierce County	1.29	1.26
North Central Washington	0.67	0.66
Eastern Washington Partnership	0.54	0.39
Tri-County	1.26	1.05
Benton-Franklin	1.22	1.22
Washington State	1.33	1.28

Source: Motion Picture Association of America "Market Statistics 2004," for total U.S. theater tickets; Washington State Department of Revenue (DOR) for taxable theater ticket concession sales by county; Claritas, Inc. for national concession sales; theater visits were estimated by applying average per person concession sales of \$1.76 to concession sales for each county as reported by DOR

Per Capita Museum and Art Gallery Revenues¹⁰

Per capita museum and art gallery revenues are a measurement of participation in the purchasing of tickets by local visitors as well as sales of art-related products, as compared to per capita revenues on a nationwide basis. The Seattle-King County and Eastern Washington regions had high museum and art gallery purchasing indices of 1.76 and 1.23, respectively. The Tri-County and Benton-Franklin Workforce Development Areas also had strong index scores of 1.14 and 1.12, respectively. Overall, the state is similar to the nation in per capita revenues.

Table # 16
Washington State: Per Capita Museum and Art Gallery Sales

WDA	Museum & Art Gallery Sales	Per Capita	Index
Seattle-King County	\$39,000,000	\$21.57	1.76
Eastern Washington	\$3,000,000	\$15.14	1.23
Tri-County	\$4,000,000	\$14.02	1.14
Benton-Franklin	\$3,000,000	\$13.72	1.12
Northwest Washington	\$5,000,000	\$13.05	1.06
Olympic Consortium	\$4,000,000	\$11.95	0.97
Pacific Mountain	\$4,000,000	\$9.12	0.74
North Central Washington	\$2,000,000	\$8.35	0.68
Pierce County	\$6,000,000	\$7.94	0.65
Spokane County	\$2,000,000	\$4.58	0.37
Southwest Washington	\$2,000,000	\$3.99	0.33
Snohomish County	\$2,000,000	\$3.05	0.25
Washington State	\$76,000,000	\$12.15	0.99
National	\$3,592,000,000	\$12.27	1.00

Changes in Index Values: Museum/Art Gallery

Index values generally improved statewide between 2003 and 2004 in this category. While museum and art gallery revenue did increase noticeably in King County and Benton-Franklin Counties, at least part of the overall trend was due to a decline in national revenues over the same period causing the benchmark U.S. Per capita level to drop. As a result, the statewide index levels rose even with no increase in sales.

¹⁰ Source: Claritas Inc.

Table # 17
Washington State: Index Values of Museum and Art Gallery Sales

Museum/Art Gallery Index	2003	2004
Seattle-King County	1.72	1.76
Eastern Washington Partnership	1.21	1.23
Tri-County	1.26	1.14
Benton-Franklin	0.56	1.12
Northwest Washington	1.17	1.06
Olympic Consortium	1.43	0.97
Pacific Mountain	0.83	0.74
North Central Washington	1.00	0.68
Pierce County	1.59	0.65
Spokane	0.82	0.37
Southwest Washington	0.70	0.33
Snohomish County	0.37	0.25
Washington State	1.17	0.99

Source: Hebert Research, 2005

The Occupational Index of the Arts¹¹

The *Occupational Index of the Arts* compares the concentrations of arts-related employment at the state and local levels with the nation as a whole. The index examines twenty-six primary and fourteen secondary occupations as a ratio of the population. The aggregate of these occupations nationwide, divided by the total U.S. population, is the national ratio. State and regional values were determined by dividing the aggregate of the local arts occupations against the population of the local area. This value was then divided by the national ratio to compare the size of the ratio relative to the benchmark. In those instances where the local index exceeds 1.0 the area is interpreted as having a higher-than-average level of art, cultural or creative activity - based strictly on the number of arts-related jobs per person that is supported within each community. In those instances where the local index is less than 1.00 the area is seen as having a somewhat lower level of activity.

The Occupational Index indicates that the State of Washington has a relatively high level of arts-related employment activity. The 2004 index for the state was 1.76 and the 2003 index was 1.72. Seattle-King County was the most vibrant region, with an index of 3.37 in 2003 and 3.46 in 2004. Spokane County was second, with an index of 1.92 – up from 1.83. Snohomish County had an occupational index of 1.21 in 2004.

¹¹ Source: Washington State Department of Employment Security: Occupational Estimates and Forecasts 2002-2012; data from the 2003 and 2004 calendar years were compared, with the 2004 data used in the current 2004 Cultural Vitality Index

Washington State

In 2004, there were a total of 66,170 jobs in arts-related occupations, according to the Washington State Department of Employment Security's current database. The majority, or 47,502 jobs were classified as "primary arts occupations."

A 2001 survey of arts occupations, conducted by the National Endowment of the Arts, estimates that in 2000 between 1.5% and 2.0% of the U.S. working population were engaged in arts-related work activities. The survey included designers, fine artists, architects, writers, musicians, dancers and actors. The percentage of all jobs in Washington State that fall into the defined primary arts occupations was 1.8% for 2004, a number that compares favorably with the earlier study.

The state demonstrated a high level of cultural activity in both 2003 and 2004. The index was 1.72 in 2003 and 1.76 in 2004. The number of primary occupations increased 2.5% and the number of secondary occupations grew by a similar 2.9% over this 12 month period.

A number of different primary job categories demonstrated growth. Within the secondary occupations there was noticeable growth among directors of religious activities (for more information on occupational definitions, see the Appendix), public relations specialists and broadcast technicians.

Table # 18
Washington State: Primary Occupations in the Creative Economy

PRIMARY OCCUPATIONS	2003	2004
Architects, Except Landscape and Naval	3,656	3,693
Landscape Architects	482	508
Architecture Teachers, Postsecondary	101	108
Art, Drama, and Music Teachers, Postsecondary	1,788	1,913
English Language and Literature Teachers, Postsecondary	1,640	1,754
Art Directors	1,508	1,535
Fine Artists, Including Painters, Sculptors, and Illustrators	886	853
Multi-Media Artists and Animators	2,837	2,522
Commercial and Industrial Designers	3,702	3,897
Fashion Designers	152	115
Floral Designers	2,447	2,365
Graphic Designers	5,779	5,927
Interior Designers	1,519	1,547
Set and Exhibit Designers	185	166
Art and Design Workers, All Other	1,856	1,943
Actors	857	914
Producers and Directors	1,594	1,773
Dancers	251	255
Choreographers	273	294
Music Directors and Composers	766	885
Musicians and Singers	3,001	3,182
Announcers	1,080	1,130
Editors	2,451	2,379
Technical Writers	2,663	2,666
Writers and Authors	2,859	3,079
Photographers	2,025	2,099
TOTAL	46,358	47,502

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Table # 19
Washington State: Secondary Occupations in the Creative Economy

SECONDARY OCCUPATIONS	2003	2004
Advertising and Promotions Managers	560	551
Public Relations Managers	967	865
Agents and Business Managers of Artists, Performers, and Athletes	93	92
Directors, Religious Activities and Education	1,362	1,562
Librarians	3,894	3,793
Public Relations Specialists	5,837	6,111
Media and Communication Workers, All Other	2,262	2,352
Audio and Video Equipment Technicians	790	824
Broadcast Technicians	737	850
Sound Engineering Technicians	224	194
Camera Operators, Television, Video, and Motion Picture	413	441
Film and Video Editors	283	290
Media and Communication Equipment Workers, All Other	514	539
Musical Instrument Repairers and Tuners	214	204
TOTAL	18,150	18,668
TOTAL ALL OCCUPATIONS (Tables #18 & #19)	64,508	66,170

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Note: Annual occupational estimates are produced by taking current estimates of total industry employment for the industry that corresponds to each occupation and then applying a percentage or share of total jobs that the occupation typically represents. In many cases such as architects, the occupation represents a very large share of jobs within each organization, while in others like film/video editors, it is a relatively small share of the total positions. These percentages are adjusted every three years using a large statewide survey of employers. Employment Security staff mentioned that the current edition of percentages and job estimates are more accurate than the earlier version due to a larger sample size and improved methodology. The 2004 data was the first year in a new 3-year cycle using the latest survey and most current percentages. Employment Security staff also applied these newer percentages to 2002 year industry employment to produce a comparable recent series for trending purposes. In a number of occupations, the original 2003 estimates made with the older percentages were different enough from the 2004 totals that they were not usable for trending purposes. In these particular instances, the adjusted 2002 totals were substituted since they were prepared with the newest percentages and were more consistent with 2004. The reason these 2002 figures were not simply averaged with the 2004 to estimate a "midpoint" is that 2003 industry employment levels may have shifted lower or higher in a way that would indicate the absence of a linear trend. Whenever a 2003 occupational estimated includes adjusted 2002 figures, they will be referenced below each table. One exception was musicians and singers in several regions, where the revised 2002 and 2004 estimates show strong upward growth in positions and a "mid point" average of both years was used for the adjusted 2003 level. Musicians and singers are in an occupational category that is more difficult to estimate than other segments which have clear linkages to single industries.

For the statewide series, the adjusted 2002 totals were used in place of 2003 totals in the following occupations: landscape architects, architecture teachers, art/drama/music teachers, English language and literature teachers, art directors, fine artists, floral designers, interior designers, art and design workers (all other), producers and directors, dancers, choreographers, music directors and composers, announcers, technical writers, photographers, advertising/promotion managers, directors of religious activities, media and communication workers (all other), audio and video equipment technicians, film and video editors, and media and communication equipment workers (all other). Musicians and singers in 2003 were estimated based on an average of 2002 and 2004.

The Seattle-King County WDA

The Seattle-King County Occupational Index in 2003 was 3.37 - more than three times the national average. The index increased to 3.46 in 2004 as the total number of arts-related jobs grew faster than the nation as a whole. These extremely high rankings indicate that King County has an unusually high concentration of individuals employed in creative and arts-related business, educational and recreational activities, projects and events. King County grew faster in the primary occupations (3.5%) than in the secondary occupations (2%).

Table # 20
Seattle-King County WDA: Primary Occupations in the Creative Economy

PRIMARY OCCUPATIONS	2003	2004
Architects, Except Landscape and Naval	2,638	2,653
Landscape Architects	303	332
Architecture Teachers, Postsecondary	118	92
Art, Drama, and Music Teachers, Postsecondary	723	762
English Language and Literature Teachers, Postsecondary	611	645
Art Directors	789	1,227
Fine Artists, Including Painters, Sculptors, and Illustrators	333	323
Multi-Media Artists and Animators	1,889	2,001
Commercial and Industrial Designers	2,809	2,347
Fashion Designers	122	99
Floral Designers	717	702
Graphic Designers	3,127	3,378
Interior Designers	1,018	1,002
Set and Exhibit Designers	83	110
Art and Design Workers, All Other	1,157	1,249
Actors	690	780
Producers and Directors	1,096	1,218
Dancers	243	252
Choreographers	99	82
Music Directors and Composers	253	288
Musicians and Singers	1,301	1,375
Announcers	202	214
Editors	1,589	1,648
Technical Writers	2,062	2,019
Writers and Authors	1,779	1,860
Photographers	949	964
TOTAL	26,700	27,622

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Table # 21
Seattle-King County WDA: Secondary Occupations in the Creative Economy

SECONDARY OCCUPATIONS	2003	2004
Advertising and Promotions Managers	371	351
Public Relations Managers	530	503
Agents and Business Managers of Artists, Performers, and Athletes	70	67
Directors, Religious Activities and Education	505	559
Librarians	1,496	1,525
Public Relations Specialists	3,701	3,698
Media and Communication Workers, All Other	1,464	1,495
Audio and Video Equipment Technicians	416	423
Broadcast Technicians	416	485
Sound Engineering Technicians	158	163
Camera Operators, Television, Video, and Motion Picture	277	280
Film and Video Editors	155	185
Media and Communication Equipment Workers, All Other	306	332
Musical Instrument Repairers and Tuners	24	20
TOTAL	9,889	10,086
TOTAL ALL OCCUPATIONS	36,589	37,708

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Note: The adjusted 2002 totals were used in place of 2003 totals in the following occupations: art/drama/music teachers, English language and literature teachers, fine artists, commercial and industrial designers, floral designers, art and design workers (all other), producers and directors, dancers, music directors and composers, announcers, technical writers, writers and authors, photographers, advertising/promotion managers, directors of religious activities, librarians, public relations specialists, media and communication workers (all other), audio and video equipment technicians and musical instrument repairers and tuners. Musicians and singers in 2003 were estimated based on an average of 2002 and 2004.

The Snohomish County WDA

The Snohomish County occupational indexes in 2003 and 2004 were 1.23 and 1.21 respectively. There was a slight decrease in arts-related jobs of 0.7% during the period. Primary occupations decreased by 1.3% while secondary occupations increased by 1.4%. The decrease in commercial and industrial designers is likely due to corporate downsizing at Boeing, the County's largest employer.

Table # 22
Snohomish County WDA: Primary Occupations in the Creative Economy

PRIMARY OCCUPATIONS	2003	2004
Architects, Except Landscape and Naval	82	85
Landscape Architects	16	16
Architecture Teachers, Postsecondary	*	*
Art, Drama, and Music Teachers, Postsecondary	39	48
English Language and Literature Teachers, Postsecondary	55	69
Art Directors	48	58
Fine Artists, Including Painters, Sculptors, and Illustrators	37	87
Multi-Media Artists and Animators	26	23
Commercial and Industrial Designers	1,478	1,262
Fashion Designers	16	16
Floral Designers	191	175
Graphic Designers	424	439
Interior Designers	34	33
Set and Exhibit Designers	*	*
Art and Design Workers, All Other	88	83
Actors	178	177
Producers and Directors	59	77
Dancers	*	*
Choreographers	28	28
Music Directors and Composers	76	86
Musicians and Singers	165	188
Announcers	*	*
Editors	165	141
Technical Writers	133	150
Writers and Authors	83	131
Photographers	160	161
TOTAL	3,581	3,533

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Table # 23
Snohomish County WDA: Secondary Occupations in the Creative Economy

SECONDARY OCCUPATIONS	2003	2004
Advertising and Promotions Managers	30	30
Public Relations Managers	65	50
Agents and Business Managers of Artists, Performers, and Athletes	*	*
Directors, Religious Activities and Education	203	171
Librarians	274	292
Public Relations Specialists	358	341
Media and Communication Workers, All Other	147	152
Audio and Video Equipment Technicians	20	52
Broadcast Technicians	*	*
Sound Engineering Technicians	*	*
Camera Operators, Television, Video, and Motion Picture	*	*
Film and Video Editors	10	23
Media and Communication Equipment Workers, All Other	17	30
Musical Instrument Repairers and Tuners	96	96
TOTAL	1,220	1,237
TOTAL ALL OCCUPATIONS	4,801	4,770

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Note: The adjusted 2002 totals were used in place of 2003 totals in the following occupations: architects, landscape architects, commercial and industrial designers, floral designers, interior designers, art and design workers (all others), actors, producers and directors, music directors and composers, musicians and singers, editors, photographers, advertising/promotion managers, librarians and media and communication workers (all other).

Pierce County WDA

In 2004, there were 3,582 arts-related jobs in the Pierce County WDA region, which was nearly identical to the 2003 level. Since the population grew over this period, there was a slight decrease in the occupational index, from 0.80 in 2003 to 0.79 in 2004.

Table # 24
Pierce County WDA: Primary Occupations in the Creative Economy

PRIMARY OCCUPATIONS	2003	2004
Architects, Except Landscape and Naval	233	269
Landscape Architects	14	16
Architecture Teachers, Postsecondary	*	*
Art, Drama, and Music Teachers, Postsecondary	161	173
English Language and Literature Teachers, Postsecondary	135	123
Art Directors	55	46
Fine Artists, Including Painters, Sculptors, and Illustrators	71	67
Multi-Media Artists and Animators	14	15
Commercial and Industrial Designers	*	*
Fashion Designers	*	*
Floral Designers	179	171
Graphic Designers	348	276
Interior Designers	137	166
Set and Exhibit Designers	*	*
Art and Design Workers, All Other	62	71
Actors	*	*
Producers and Directors	28	33
Dancers	*	*
Choreographers	12	12
Music Directors and Composers	88	112
Musicians and Singers	180	202
Announcers	142	157
Editors	92	77
Technical Writers	24	21
Writers and Authors	106	88
Photographers	123	128
TOTAL	2,204	2,223

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Table # 25
Pierce County WDA: Secondary Occupations in the Creative Economy

SECONDARY OCCUPATIONS	2003	2004
Advertising and Promotions Managers	30	35
Public Relations Managers	83	87
Agents and Business Managers of Artists, Performers, and Athletes	*	*
Directors, Religious Activities and Education	222	201
Librarians	315	337
Public Relations Specialists	419	390
Media and Communication Workers, All Other	137	162
Audio and Video Equipment Technicians	52	30
Broadcast Technicians	46	29
Sound Engineering Technicians	*	*
Camera Operators, Television, Video, and Motion Picture	*	*
Film and Video Editors	*	*
Media and Communication Equipment Workers, All Other	56	23
Musical Instrument Repairers and Tuners	46	65
TOTAL	1,406	1,359
TOTAL ALL OCCUPATIONS	3,610	3,582

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Note: The adjusted 2002 totals were used in place of 2003 totals in the following occupations: architects, landscape architects, art/drama/music teachers, fine artists, multi-media artists, floral designers, music directors and composers, announcers, technical writers, writers and authors, photographers, advertising/promotion managers, librarians, public relations specialists, and media and communication workers (all other). Musicians and singers in 2003 were estimated based on an average of 2002 and 2004.

Northwest Washington WDA

The Northwest Washington occupational indexes in 2003 and 2004 were .98 and 1.04, respectively. This indicates that per capita arts-related employment has shifted from being similar to the national index level to slightly above average.

Table # 26

Northwest Washington WDA: Primary Occupations in the Creative Economy

PRIMARY OCCUPATIONS	2003	2004
Architects, Except Landscape and Naval	76	72
Landscape Architects	*	*
Architecture Teachers, Postsecondary	*	*
Art, Drama, and Music Teachers, Postsecondary	170	190
English Language and Literature Teachers, Postsecondary	121	160
Art Directors	*	*
Fine Artists, Including Painters, Sculptors, and Illustrators	82	63
Multi-Media Artists and Animators	19	15
Commercial and Industrial Designers	27	40
Fashion Designers	*	*
Floral Designers	188	178
Graphic Designers	332	331
Interior Designers	57	59
Set and Exhibit Designers	*	*
Art and Design Workers, All Other	42	21
Actors	*	*
Producers and Directors	16	27
Dancers	*	*
Choreographers	17	17
Music Directors and Composers	46	57
Musicians and Singers	46	156
Announcers	70	38
Editors	54	58
Technical Writers	53	41
Writers and Authors	95	126
Photographers	113	121
TOTAL	1,624	1,770

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Table # 27
Northwest Washington WDA: Secondary Occupations in the Creative Economy

SECONDARY OCCUPATIONS	2003	2004
Advertising and Promotions Managers	29	33
Public Relations Managers	35	22
Agents and Business Managers of Artists, Performers, and Athletes	*	*
Directors, Religious Activities and Education	71	72
Librarians	171	160
Public Relations Specialists	208	221
Media and Communication Workers, All Other	26	29
Audio and Video Equipment Technicians	20	27
Broadcast Technicians	34	54
Sound Engineering Technicians	*	*
Camera Operators, Television, Video, and Motion Picture	*	*
Film and Video Editors	*	*
Media and Communication Equipment Workers, All Other	*	*
Musical Instrument Repairers and Tuners	15	11
TOTAL	609	629
TOTAL ALL OCCUPATIONS	2,233	2,399

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Note: The adjusted 2002 totals were used in place of 2003 totals in the following occupations: architects, art/drama/music teachers, multi-media artists, floral designers, graphic designers, music directors and composers, musicians and singers, editors and photographers.

Eastern Washington Partnership WDA

The Eastern Washington Partnership WDA occupational index decreased slightly from .93 to .86 between 2003 and 2004. There were decreases in both primary and secondary occupations during the period.

Table # 28
Eastern Washington WDA: Primary Occupations in the Creative Economy

PRIMARY OCCUPATIONS	2003	2004
Architects, Except Landscape and Naval	27	11
Landscape Architects	*	*
Architecture Teachers, Postsecondary	*	*
Art, Drama, and Music Teachers, Postsecondary	94	129
English Language and Literature Teachers, Postsecondary	91	117
Art Directors	*	*
Fine Artists, Including Painters, Sculptors, and Illustrators	67	48
Multi-Media Artists and Animators	*	*
Commercial and Industrial Designers	17	21
Fashion Designers	*	*
Floral Designers	121	94
Graphic Designers	69	74
Interior Designers	*	*
Set and Exhibit Designers	*	*
Art and Design Workers, All Other	*	*
Actors	*	*
Producers and Directors	43	11
Dancers	*	*
Choreographers	*	*
Music Directors and Composers	11	32
Musicians and Singers	39	39
Announcers	60	26
Editors	76	40
Technical Writers	14	14
Writers and Authors	93	97
Photographers	34	17
TOTAL	856	770

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Table # 29
Eastern Washington WDA: Secondary Occupations in the Creative Economy

SECONDARY OCCUPATIONS	2003	2004
Advertising and Promotions Managers	*	*
Public Relations Managers	*	*
Agents and Business Managers of Artists, Performers, and Athletes	*	*
Directors, Religious Activities and Education	35	32
Librarians	165	168
Public Relations Specialists	43	46
Media and Communication Workers, All Other	10	10
Audio and Video Equipment Technicians	*	*
Broadcast Technicians	*	*
Sound Engineering Technicians	*	*
Camera Operators, Television, Video, and Motion Picture	*	*
Film and Video Editors	*	*
Media and Communication Equipment Workers, All Other	*	*
Musical Instrument Repairers and Tuners	*	
TOTAL	253	256
TOTAL ALL OCCUPATIONS	1,109	1,026

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Note: The adjusted 2002 totals were used in place of 2003 totals in the following occupations: commercial and industrial designers, graphic designers, writers and authors, librarians, public relations specialists and media and communication workers (all other).

Spokane County WDA

The Spokane WDA occupational index increased from 1.83 in 2003 to 1.92 in 2004. This represents an increase of 266 jobs. There were increases in both primary and secondary occupations during the period.

Table # 30
Spokane WDA: Primary Occupations in the Creative Economy

PRIMARY OCCUPATIONS	2003	2004
Architects, Except Landscape and Naval	162	157
Landscape Architects	49	20
Architecture Teachers, Postsecondary	*	*
Art, Drama, and Music Teachers, Postsecondary	162	174
English Language and Literature Teachers, Postsecondary	241	259
Art Directors	58	86
Fine Artists, Including Painters, Sculptors, and Illustrators	58	36
Multi-Media Artists and Animators	208	228
Commercial and Industrial Designers	42	17
Fashion Designers	*	*
Floral Designers	277	297
Graphic Designers	408	418
Interior Designers	58	59
Set and Exhibit Designers	26	17
Art and Design Workers, All Other	55	71
Actors	*	*
Producers and Directors	203	245
Dancers	18	17
Choreographers	14	34
Music Directors and Composers	102	130
Musicians and Singers	372	406
Announcers	114	123
Editors	150	179
Technical Writers	34	29
Writers and Authors	281	290
Photographers	239	251
TOTAL	3,331	3,543

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Table # 31
Spokane County WDA: Secondary Occupations in the Creative Economy

SECONDARY OCCUPATIONS	2003	2004
Advertising and Promotions Managers	48	33
Public Relations Managers	52	48
Agents and Business Managers of Artists, Performers, and Athletes	240	240
Directors, Religious Activities and Education	224	202
Librarians	203	217
Public Relations Specialists	402	347
Media and Communication Workers, All Other	25	47
Audio and Video Equipment Technicians	46	93
Broadcast Technicians	63	78
Sound Engineering Technicians	*	*
Camera Operators, Television, Video, and Motion Picture	80	90
Film and Video Editors	17	24
Media and Communication Equipment Workers, All Other	38	68
Musical Instrument Repairers and Tuners	17	22
TOTAL	1,455	1,509
TOTAL ALL OCCUPATIONS	4,786	5,052

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Note: The adjusted 2002 totals were used in place of 2003 totals in the following occupations: architects, art/drama/music teachers, English language and literature teachers, multi-media artists, floral designers, graphic designers, interior designers, producers and directors, music directors and composers, announcers, editors, photographers, librarians and camera operators. Musicians and singers in 2003 were estimated based on an average of 2002 and 2004.

Tri-County WDA

The Tri-County Washington Partnership WDA occupational indexes held relatively steady between 2003 and 2004, with indexes of 1.03 and 1.05, respectively. Primary jobs increased while secondary jobs experienced a small decrease.

Table # 32
Tri-County WDA: Primary Occupations in the Creative Economy

PRIMARY OCCUPATIONS	2003	2004
Architects, Except Landscape and Naval	38	26
Landscape Architects	*	*
Architecture Teachers, Postsecondary	*	*
Art, Drama, and Music Teachers, Postsecondary	165	181
English Language and Literature Teachers, Postsecondary	136	149
Art Directors	*	*
Fine Artists, Including Painters, Sculptors, and Illustrators	28	10
Multi-Media Artists and Animators	37	35
Commercial and Industrial Designers	27	62
Fashion Designers	*	*
Floral Designers	144	130
Graphic Designers	99	75
Interior Designers	46	49
Set and Exhibit Designers	*	*
Art and Design Workers, All Other	64	64
Actors	*	*
Producers and Directors	93	97
Dancers		
Choreographers	21	21
Music Directors and Composers	8	24
Musicians and Singers	18	62
Announcers	144	150
Editors	50	59
Technical Writers	*	*
Writers and Authors	39	47
Photographers	56	62
TOTAL	1,213	1,303

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Table # 33
Tri-County WDA: Secondary Occupations in the Creative Economy

SECONDARY OCCUPATIONS	2003	2004
Advertising and Promotions Managers	11	11
Public Relations Managers	49	11
Agents and Business Managers of Artists, Performers, and Athletes	*	*
Directors, Religious Activities and Education	45	46
Librarians	135	117
Public Relations Specialists	133	99
Media and Communication Workers, All Other	62	59
Audio and Video Equipment Technicians	45	38
Broadcast Technicians	56	92
Sound Engineering Technicians	*	*
Camera Operators, Television, Video, and Motion Picture	16	28
Film and Video Editors	*	*
Media and Communication Equipment Workers, All Other	*	*
Musical Instrument Repairers and Tuners	*	*
TOTAL	552	501
TOTAL ALL OCCUPATIONS	1,765	1,804

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Note: The adjusted 2002 totals were used in place of 2003 totals in the following occupations: art/drama/music teachers, English language and literature teachers, interior designers, producers and directors, announcers, photographers, advertising and promotion managers and media and communication equipment workers (all other).

Benton-Franklin WDA

The Benton-Franklin WDA occupational index declined from 1.01 to .91 between 2003 and 2004. Overall, there was a net decrease of nearly 100 jobs. Decreases were seen in both primary and secondary job types.

Table # 34

Benton-Franklin WDA: Primary Occupations in the Creative Economy

PRIMARY OCCUPATIONS	2003	2004
Architects, Except Landscape and Naval	50	52
Landscape Architects	21	21
Architecture Teachers, Postsecondary	*	*
Art, Drama, and Music Teachers, Postsecondary	*	*
English Language and Literature Teachers, Postsecondary	18	23
Art Directors	*	*
Fine Artists, Including Painters, Sculptors, and Illustrators	23	23
Multi-Media Artists and Animators	11	11
Commercial and Industrial Designers	15	12
Fashion Designers	*	*
Floral Designers	114	95
Graphic Designers	115	111
Interior Designers	18	22
Set and Exhibit Designers	*	*
Art and Design Workers, All Other	10	14
Actors	*	*
Producers and Directors	*	*
Dancers	*	*
Choreographers	*	*
Music Directors and Composers	18	18
Musicians and Singers	147	147
Announcers	58	28
Editors	63	58
Technical Writers	130	133
Writers and Authors	*	*
Photographers	61	38
TOTAL	872	806

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Table # 35
Benton-Franklin WDA: Secondary Occupations in the Creative Economy

SECONDARY OCCUPATIONS	2003	2004
Advertising and Promotions Managers	*	*
Public Relations Managers	19	25
Agents and Business Managers of Artists, Performers, and Athletes	5	5
Directors, Religious Activities and Education	58	37
Librarians	130	113
Public Relations Specialists	152	129
Media and Communication Workers, All Other	19	24
Audio and Video Equipment Technicians	*	*
Broadcast Technicians	23	40
Sound Engineering Technicians	*	*
Camera Operators, Television, Video, and Motion Picture	*	*
Film and Video Editors	17	17
Media and Communication Equipment Workers, All Other	*	*
Musical Instrument Repairers and Tuners	*	*
TOTAL	423	390
TOTAL ALL OCCUPATIONS	1,295	1,196

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Note: The adjusted 2002 totals were used in place of 2003 totals in the following occupations: floral designers, graphic designers, art and design workers (all other), musicians and singers and directors of religious activities.

Pacific Mountain WDA

The Pacific Mountain WDA occupational indexes increased from 1.05 to 1.09 between 2003 and 2004. There were increases in both primary and secondary occupational categories.

Table # 36
Pacific Mountain WDA: Primary Occupations in the Creative Economy

PRIMARY OCCUPATIONS	2003	2004
Architects, Except Landscape and Naval	105	111
Landscape Architects	37	27
Architecture Teachers, Postsecondary	*	*
Art, Drama, and Music Teachers, Postsecondary	97	103
English Language and Literature Teachers, Postsecondary	85	90
Art Directors	24	27
Fine Artists, Including Painters, Sculptors, and Illustrators	17	17
Multi-Media Artists and Animators	23	29
Commercial and Industrial Designers	23	25
Fashion Designers	*	*
Floral Designers	161	146
Graphic Designers	215	209
Interior Designers	*	*
Set and Exhibit Designers	*	*
Art and Design Workers, All Other	86	86
Actors	*	*
Producers and Directors	48	67
Dancers	*	*
Choreographers	33	33
Music Directors and Composers	36	35
Musicians and Singers	81	80
Announcers	147	130
Editors	69	67
Technical Writers	65	66
Writers and Authors	74	92
Photographers	167	186
TOTAL	1,593	1,626

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Table # 37
Pacific Mountain WDA: Secondary Occupations in the Creative Economy

SECONDARY OCCUPATIONS	2003	2004
Advertising and Promotions Managers	34	23
Public Relations Managers	35	39
Agents and Business Managers of Artists, Performers, and Athletes	*	*
Directors, Religious Activities and Education	78	67
Librarians	294	305
Public Relations Specialists	432	508
Media and Communication Workers, All Other	105	118
Audio and Video Equipment Technicians	36	35
Broadcast Technicians	24	21
Sound Engineering Technicians	*	*
Camera Operators, Television, Video, and Motion Picture	13	17
Film and Video Editors	28	31
Media and Communication Equipment Workers, All Other	48	62
Musical Instrument Repairers and Tuners	19	23
TOTAL	1,146	1,249
TOTAL ALL OCCUPATIONS	2,739	2,875

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Note: The adjusted 2002 totals were used in place of 2003 totals in the following occupations: architects, art/drama/music teachers, English language and literature teachers, musicians and singers, photographers, librarians, media and communication workers (all other) and film and video editors.

Olympic Consortium WDA

The Olympic Consortium WDA occupational index increased to .78 in 2004, up from .73 in 2003. There was a slight increase in both primary and secondary occupations during the period.

Table # 38
Olympic Consortium WDA: Primary Occupations in the Creative Economy

PRIMARY OCCUPATIONS	2003	2004
Architects, Except Landscape and Naval	68	80
Landscape Architects	*	*
Architecture Teachers, Postsecondary	*	*
Art, Drama, and Music Teachers, Postsecondary	69	71
English Language and Literature Teachers, Postsecondary	35	43
Art Directors	15	15
Fine Artists, Including Painters, Sculptors, and Illustrators	35	32
Multi-Media Artists and Animators	12	15
Commercial and Industrial Designers	16	16
Fashion Designers	*	*
Floral Designers	168	175
Graphic Designers	153	168
Interior Designers	30	29
Set and Exhibit Designers	35	35
Art and Design Workers, All Other	23	22
Actors	*	*
Producers and Directors	13	22
Dancers	*	*
Choreographers	41	44
Music Directors and Composers	18	48
Musicians and Singers	55	73
Announcers	*	*
Editors	84	58
Technical Writers	23	25
Writers and Authors	117	101
Photographers	39	40
TOTAL	1,049	1,112

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Table # 39
Olympic Consortium WDA: Secondary Occupations in the Creative Economy

SECONDARY OCCUPATIONS	2003	2004
Advertising and Promotions Managers	*	*
Public Relations Managers	*	*
Agents and Business Managers of Artists, Performers, and Athletes	*	*
Directors, Religious Activities and Education	54	61
Librarians	209	226
Public Relations Specialists	130	130
Media and Communication Workers, All Other	*	*
Audio and Video Equipment Technicians	9	9
Broadcast Technicians	13	11
Sound Engineering Technicians	*	*
Camera Operators, Television, Video, and Motion Picture	*	*
Film and Video Editors	*	*
Media and Communication Equipment Workers, All Other	17	17
Musical Instrument Repairers and Tuners	*	*
TOTAL	432	454
TOTAL ALL OCCUPATIONS	1,481	1,566

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Note: The adjusted 2002 totals were used in place of 2003 totals in the following occupations: architects, graphic designers, choreographers, musicians and singers, photographers, librarians and media and communication workers (all other).

Southwest Washington WDA

The Southwest Washington WDA occupational index increased slightly between 2003 and 2004, from .78 to .83. This was driven principally by job gains in the primary occupations. Jobs in the secondary occupational categories decreased slightly.

Table # 40
Southwest Washington WDA: Primary Occupations in the Creative Economy

PRIMARY OCCUPATIONS	2003	2004
Architects, Except Landscape and Naval	25	22
Landscape Architects	57	65
Architecture Teachers, Postsecondary	*	*
Art, Drama, and Music Teachers, Postsecondary	85	93
English Language and Literature Teachers, Postsecondary	112	124
Art Directors	14	17
Fine Artists, Including Painters, Sculptors, and Illustrators	12	28
Multi-Media Artists and Animators	26	27
Commercial and Industrial Designers	30	30
Fashion Designers	*	*
Floral Designers	177	180
Graphic Designers	242	257
Interior Designers	49	37
Set and Exhibit Designers	*	*
Art and Design Workers, All Other	18	37
Actors	9	9
Producers and Directors	15	12
Dancers	*	*
Choreographers	22	21
Music Directors and Composers	11	51
Musicians and Singers	116	132
Announcers	63	65
Editors	96	111
Technical Writers	50	62
Writers and Authors	235	275
Photographers	153	139
TOTAL	1,617	1,794

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Table # 41
Southwest Washington WDA: Secondary Occupations in the Creative Economy

SECONDARY OCCUPATIONS	2003	2004
Advertising and Promotions Managers	63	33
Public Relations Managers	26	17
Agents and Business Managers of Artists, Performers, and Athletes	*	*
Directors, Religious Activities and Education	79	89
Librarians	117	128
Public Relations Specialists	264	234
Media and Communication Workers, All Other	29	43
Audio and Video Equipment Technicians	77	89
Broadcast Technicians	13	18
Sound Engineering Technicians	*	*
Camera Operators, Television, Video, and Motion Picture	*	*
Film and Video Editors	24	24
Media and Communication Equipment Workers, All Other	28	33
Musical Instrument Repairers and Tuners	*	*
TOTAL	720	708
TOTAL ALL OCCUPATIONS	2,337	2,502

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Note: The adjusted 2002 totals were used in place of 2003 totals in the following occupations: landscape architects, art/drama/music teachers, English language and literature teachers, multi-media artists, graphic designers, musicians and singers, editors, writers and authors, photographers, librarians and audio/video equipment technicians.

North Central Washington/Columbia Basin WDA

The North Central Washington/Columbia Basin WDA occupational indexes in 2003 and 2004 were .66 and .69, respectively. There were slight increases in both primary and secondary occupations during the period.

Table # 42
North Central Washington/Columbia Basin WDA:
Primary Occupations in the Creative Economy

PRIMARY OCCUPATIONS	2003	2004
Architects, Except Landscape and Naval	*	*
Landscape Architects	*	*
Architecture Teachers, Postsecondary	*	*
Art, Drama, and Music Teachers, Postsecondary	16	18
English Language and Literature Teachers, Postsecondary	24	30
Art Directors	*	*
Fine Artists, Including Painters, Sculptors, and Illustrators	*	*
Multi-Media Artists and Animators	*	*
Commercial and Industrial Designers	*	*
Fashion Designers	*	*
Floral Designers	126	110
Graphic Designers	43	54
Interior Designers	20	36
Set and Exhibit Designers	*	*
Art and Design Workers, All Other	12	22
Actors	*	*
Producers and Directors	15	8
Dancers	*	*
Choreographers	*	*
Music Directors and Composers	19	19
Musicians and Singers	71	95
Announcers	118	105
Editors	38	33
Technical Writers	*	*
Writers and Authors	*	*
Photographers	45	46
TOTAL	547	576

Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Table # 43
North Central Washington/Columbia Basin WDA:
Secondary Occupations in the Creative Economy

SECONDARY OCCUPATIONS	2003	2004
Advertising and Promotions Managers	*	*
Public Relations Managers	*	*
Agents and Business Managers of Artists, Performers, and Athletes	*	*
Directors, Religious Activities and Education	31	30
Librarians	240	251
Public Relations Specialists	64	67
Media and Communication Workers, All Other	38	26
Audio and Video Equipment Technicians	25	41
Broadcast Technicians	*	*
Sound Engineering Technicians	*	*
Camera Operators, Television, Video, and Motion Picture	*	*
Film and Video Editors	*	*
Media and Communication Equipment Workers, All Other	*	*
Musical Instrument Repairers and Tuners	*	
TOTAL	398	415
TOTAL ALL OCCUPATIONS	945	991

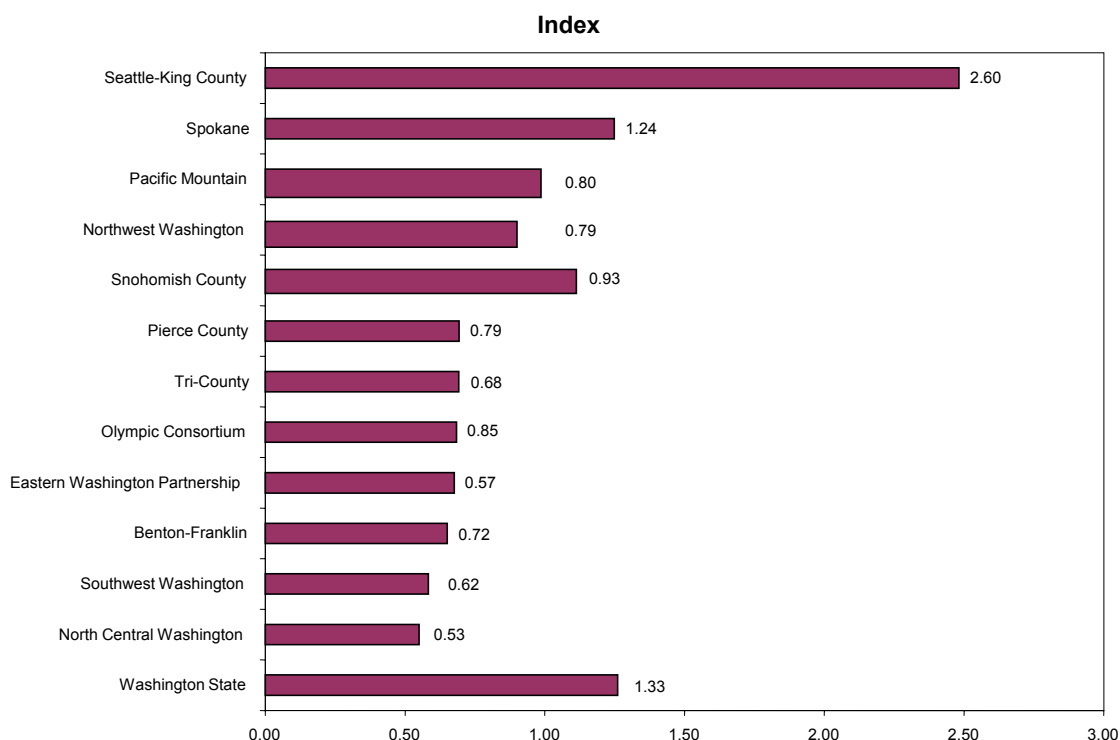
Source: Washington State Department of Employment Security, Occupational Estimates and Forecasts: 2002-2012

Note: The adjusted 2002 totals were used in place of 2003 totals in the following occupations: floral designers, musicians and singers, librarians and public relations specialists.

The Creative Vitality Index

The overall Creative Vitality Index is a composite of the *Community Arts Participation Index* and the *Occupational Index of the Arts*. The Washington State Creative Vitality Index for the 2004 calendar year was 1.33. Seattle-King County had the highest regional index, with an overall value of 2.60. The Spokane County WDA had a relatively high index value 1.24. All of the remaining regions fell below 1.00.

Figure # 2
The Creative Vitality Index for Washington State
by Workforce Development Area



Source: Hebert Research, 2005

Changes in the Creative Vitality Index

Between 2003 and 2004, the Creative Vitality Index was nearly unchanged statewide (1.35 and 1.33, respectively). The greatest decrease was seen in King County, largely due to the impact of lower nonprofit organizational revenue in 2004. Spokane also experienced a noticeable decrease for the same reason. The largest increases were in Northwest Washington (0.72 to 0.79) and Southwest Washington (0.54 to 0.62).

Table # 44
Washington State Changes in the Creative Vitality Index

Creative Vitality Index		
Region	Index '03	Index '04
Seattle – King County	2.70	2.60
Spokane County	1.36	1.24
Pacific Mountain	0.75	0.80
Northwest Washington	0.72	0.79
Snohomish County	0.89	0.93
Pierce County	0.77	0.79
Tri-County	0.65	0.68
Olympic Consortium	0.81	0.85
Eastern Washington Partnership	0.60	0.57
Benton – Franklin	0.74	0.72
Southwest Washington	0.54	0.62
North Central Washington	0.47	0.53
Washington State	1.35	1.33

Source: Hebert Research, 2005

The Seattle Index

Community Arts Participation

Non-Profit Arts Organization Income¹²

This indicator serves as a measure of the level of community participation levels in Seattle as compared to national levels of participation. The local value was determined by first dividing the aggregate of the estimated local arts organization incomes against the population of Seattle. This value was then divided by the national ratio. An index score of 1.0 or greater is interpreted to mean a given area has a level of arts-related activity (funded by these income sources) generally higher than average for the country as a whole.¹³

The major categories of income are explained below.

- *Special Events Income* includes receipts from ticket sales for fund raising events such as dinners, payments received in connection with fundraising activities, etc.
- *Contributions, Gifts and Grants* includes income from public foundations, individuals and corporations.
- *Investment Income*: income from program related investments, interest on savings, earnings on bonds and securities, rental income, and capital gains.
- *Program Services and Contracts* are admissions to performing arts events, royalties received as an author, registration fees received in connection with a meeting or convention, government contracts and contracts for specific services.
- *Dues, Net sales and Other Income* includes membership dues and gains on the sale of assets.

Nonprofit Arts Organization Income

The per capita income of Seattle Arts Organizations was \$355.39, more than 6 times greater than the national average of \$51.85. The Seattle Arts Organizations index was 6.85.

Table # 45
City of Seattle: Nonprofit Arts Organization Income

	Arts Organization Income	Total Revenues	Per Capita	Index
	Seattle	\$203,640,077	\$355.39	6.85

Source: Urban Institute, National Center for Charitable Giving 2003-2004 & Hebert Research, 2005

Nonprofit Arts-Active Organization Income

The per capita income of Seattle Arts-Active organizations was \$235.29 almost \$200 more than the national average of \$36.50. The index was 6.45.

¹² Source: Urban Institute, National Center for Charitable Giving, 501 (c) (3) Arts Organizations Revenue Sources, 2003-2004 database for Washington State

¹³ Source: National data from the Urban Institute, National Center for Charitable Giving, 501 (c) (3) Arts Organizations Revenue Sources, 2001 year data (the most recent available)

Table # 46
City of Seattle: Nonprofit Arts Active Organization Income

Arts Active Organization Income	Total Revenues	Per Capita	Index
Seattle	\$134,821,214	\$235.29	6.45

Source: Urban Institute, National Center for Charitable Giving 2003-2004 & Hebert Research, 2005

Book Store Sales¹⁴

Per capita bookstore sales in the City of Seattle were nearly three times the national average. The Seattle index was 2.85; per capita sales were \$264.10.

Table # 47
City of Seattle: Per Capita Book Store Sales

Area	Bookstore Sales	Per Capita	Index
City of Seattle	\$151,330,543	\$264.10	2.85
King County	\$296,122,729	\$163.76	1.77
Washington State	\$604,386,705	\$96.60	1.04
National	\$27,116,000,000	\$92.61	1.00

Source: Claritas & Hebert Research, 2005

Music Store Sales¹⁵

Per capita music store sales in the City of Seattle were 1.9 times the national average. The Seattle index was 1.88; per capita sales were \$44.15.

Table # 48
City of Seattle: Per Capita Music Store Sales

Area	Music Store Sales	Per Capita	Index
City of Seattle	\$25,300,023	\$44.15	1.88
King County	\$67,670,000	\$37.42	1.59
Washington State	\$158,985,865	\$25.41	1.08
National	\$6,883,300,000	\$23.51	1.00

Source: Claritas and Hebert Research, 2005

¹⁴ Source: Washington State Office of Financial Management, 2004 year retail sales database

¹⁵ Source: Claritas Inc., Business Summary data for Seattle based on the InfoUSA business database

Photography Store Sales¹⁶

Per capita photography store sales in the City of Seattle were nearly four times the national average. The Seattle index was 3.94; per capita sales were \$57.59.

Table # 49
City of Seattle: Per Capita Photography Store Sales

Area	Photography Sales	Per Capita	Index
City of Seattle	\$33,000,592	\$57.59	3.94
King County	\$66,335,114	\$36.68	2.51
Washington State	\$94,408,125	\$15.09	1.03
National	\$4,282,000,000	\$14.62	1.00

Source: Washington State Department of Revenue, Claritas, Inc.

Motion Picture Attendance Index¹⁷

In 2004 Seattle residents went to the movies an average of 61% more frequently than the national average. The attendance index value was 1.61. Total attendance was 4.9 million.

Table # 50
City of Seattle: Motion Picture Attendance Index

Area	Attendance	Avg. Weekly Attendance	Index
City of Seattle	21,182,077	0.81	1.71
King County	39,544,808	0.42	0.89
Washington State	89,615,932	0.28	0.58
National	7,222,332,859	0.47	1.00

Source: Claritas & Hebert Research, 2005

¹⁶ Source: Claritas Inc., Business Summary data for Seattle based on the InfoUSA business database

¹⁷ Source: Motion Picture Association of America, "Market Statistics 2003," for average revenues per person and Claritas Inc. Business Summary of total movie theater revenues using InfoUSA

Museum and Art Gallery Sales¹⁸

Per capita museum and art gallery sales in the City of Seattle were more than four times the national average. The Seattle index was 4.55; per capita sales were \$55.85.

Table # 51
City of Seattle: Museum and Art Gallery Sales

	Area	Museum & Art Gallery Sales	Per Capita	Index	
	City of Seattle	\$32,000,000	\$55.85	4.55	
	King County	\$39,000,000	\$21.57	1.76	
	Washington State	\$76,000,000	\$12.15	0.99	
	National	\$3,592,000,000	\$12.27	1.00	

Source: Claritas & Hebert Research, 2005

¹⁸ Source: Claritas Inc. for Seattle

The Occupational Index: City of Seattle¹⁹

An estimated 64.4% of the artistic related occupations in King County are within the City of Seattle. The Seattle Occupational Index was 6.78 in 2003 and 7.02 in 2004, the highest in the State of Washington, and substantially higher than the nation as a whole. Primary occupations grew by 3.2% and secondary occupations grew 2.1% during this period.

Table # 52
City of Seattle: Primary Occupations in the Occupational Index

PRIMARY OCCUPATIONS	2003	2004
Architects, Except Landscape and Naval	1,844	1,854
Landscape Architects	212	232
Architecture Teachers, Postsecondary	103	80
Art, Drama, and Music Teachers, Postsecondary	630	664
English Language and Literature Teachers, Postsecondary	532	562
Art Directors	501	779
Fine Artists, Including Painters, Sculptors, and Illustrators	211	205
Multi-Media Artists and Animators	1,158	1,227
Commercial and Industrial Designers	1,963	1,641
Fashion Designers	85	69
Floral Designers	501	491
Graphic Designers	1,917	2,071
Interior Designers	712	700
Set and Exhibit Designers	58	77
Art and Design Workers, All Other	709	766
Actors	438	495
Producers and Directors	696	773
Dancers	154	160
Choreographers	63	52
Music Directors and Composers	161	183
Musicians and Singers	826	873
Announcers	143	151
Editors	990	1,027
Technical Writers	1,330	1,302
Writers and Authors	1,147	1,200
Photographers	612	622
TOTAL	17,697	18,256

Source: Claritas & Hebert Research, 2005

¹⁹ Source: Local employment estimates by Hebert Research using actual 2003 Seattle and King County employment data for selected arts-related industries provided by Claritas Inc. from the InfoUSA business database, matched with total King County employment data from the state occupational workforce database

Table # 53
City of Seattle: Secondary Occupations in the Occupational Index

SECONDARY OCCUPATIONS	2003	2004
Advertising and Promotions Managers	227	215
Public Relations Managers	298	283
Agents and Business Managers of Artists, Performers, and Athletes	39	38
Directors, Religious Activities and Education	216	239
Librarians	914	932
Public Relations Specialists	2,084	2,082
Media and Communication Workers, All Other	911	930
Audio and Video Equipment Technicians	259	263
Broadcast Technicians	294	343
Sound Engineering Technicians	112	115
Camera Operators, Television, Video, and Motion Picture	196	198
Film and Video Editors	110	131
Media and Communication Equipment Workers, All Other	190	207
Musical Instrument Repairers and Tuners	9	8
TOTAL	5,859	5,983
TOTAL ALL OCCUPATIONS	23,556	24,238

Source: Claritas & Hebert Research, 2005

Notes: 1) Seattle occupations estimated using the King County regional occupational estimates and data from Claritas for InfoUSA's business database on share of arts-related jobs that are in Seattle within the county. 2) All adjustments to 2003 estimates for King County would also apply to Seattle.

The Seattle Creative Vitality Index

The Seattle Creative Vitality Index for 2004 was 5.17. The high score indicates that the City of Seattle ranks highly nationwide as a dynamic and energetic center for culture and the arts. The city has declined since 2003 when the index stood at 5.48. This is primarily due to the decline in nonprofit arts funding over this period of time. This factor also contributed to the reduced index value for King County.

Table # 54
City of Seattle Creative Vitality Index

Component	Index	Weight	Adjusted Value
Non-Profit Active Arts Income	6.45	0.10	0.51
Non-Profit Arts Income	6.85	0.10	0.54
Book Store Sales	2.85	0.08	0.23
Music Store Sales	1.88	0.10	0.15
Motion Picture Attendance	1.61	0.10	0.13
Photography Supplies	3.94	0.10	0.31
Museum and Art Galleries	4.56	0.08	0.36
Total Community Participation	4.06	0.60	2.23
Occupational Employment	7.02	0.40	2.81
CREATIVE VITALITY INDEX			5.17

Source: Hebert Research, 2005

Table # 55
City of Seattle Change in the Creative Vitality Index 2003-2004

Cultural Vitality Index			
Region	Index '03	Index '04	Change
Seattle	5.48	5.17	0.31

Source: Hebert Research, 2005

Appendix A: Standard Occupational Arts Categories²⁰

Primary Occupations

27-1021 Commercial and Industrial Designers

Develop and design manufactured products, such as cars, home appliances, and children's toys. Combine artistic talent with research on product use, marketing, and materials to create the most functional and appealing product design.

27-1022 Fashion Designers

Design clothing and accessories. Create original garments or design garments that follow well established fashion trends. May develop the line of color and kinds of materials.

27-1023 Floral Designers

Design, cut, and arrange live, dried, or artificial flowers and foliage.

27-1024 Graphic Designers

Design or create graphics to meet a client's specific commercial or promotional needs, such as packaging, displays, or logos. May use a variety of mediums to achieve artistic or decorative effects.

27-1025 Interior Designers

Plan, design, and furnish interiors of residential, commercial, or industrial buildings. Formulate design, which is practical, aesthetic, and conducive to intended purposes, such as raising productivity, selling merchandise, or improving life style. May specialize in a particular field, style, or phase of interior design. Exclude "Merchandise Displayers and Window Trimmers" (27-1026).

27-1027 Set and Exhibit Designers

Design special exhibits and movie, television, and theater sets. May study scripts, confer with directors, and conduct research to determine appropriate architectural styles.

17-1011 Architects, Except Landscape and Naval

Plan and design structures, such as private residences, office buildings, theaters, factories, and other structural property.

17-1012 Landscape Architects

Plan and design land areas for such projects as parks and other recreational facilities, airports, highways, hospitals, schools, land subdivisions, and commercial, industrial, and residential sites.

²⁰ Source: Bureau of Labor Statistics; Standard Occupational Categories (SOC) Definitions

27-1011 Art Directors

Formulate design concepts and presentation approaches, and direct workers engaged in art work, layout design, and copy writing for visual communications media, such as magazines, books, newspapers, and packaging.

27-3011 Radio and Television Announcers

Talk on radio or television. May interview guests, act as master of ceremonies, read news flashes, identify station by giving call letters, or announce song title and artist.

27-1014 Multi-Media Artists and Animators

Create special effects, animation, or other visual images using film, video, computers, or other electronic tools and media for use in products or creations, such as computer games, movies, music videos, and commercials.

27-1029 Designers, All Other

All designers not listed separately.

27-3042 Technical Writers

Write technical materials, such as equipment manuals, appendices, or operating and maintenance instructions. May assist in layout work.

27-3043 Writers and Authors

Originate and prepare written material, such as scripts, stories, advertisements, and other material. Exclude "Public Relations Specialists" (27-3031) and "Technical Writers" (27-3042).

27-3041 Editors

Perform variety of editorial duties, such as laying out, indexing, and revising content of written materials, in preparation for final publication. Include technical editors.

27-4021 Photographers

Photograph persons, subjects, merchandise, or other commercial products. May develop negatives and produce finished prints. Include scientific photographers, aerial photographers, and photojournalists.

Teachers

25-1031 Architecture Teachers, Postsecondary

Teach courses in architecture and architectural design, such as architectural environmental design, interior architecture/design, and landscape architecture. Include both teachers primarily engaged in teaching and those who do a combination of both teaching and research

25-1121 Art, Drama, and Music Teachers, Postsecondary

Teach courses in drama, music, and the arts including fine and applied art, such as painting and sculpture, or design and crafts. Include both teachers primarily engaged in teaching and those who do a combination of both teaching and research.

25-1123 English Language and Literature Teachers, Postsecondary

Teach courses in English language and literature, including linguistics and comparative literature. Include both teachers primarily engaged in teaching and those who do a combination of both teaching and research.

Artists and Art Workers

27-1013 Fine Artists including Painters, Sculptors, and Illustrators

Create original artwork using any of a wide variety of mediums and techniques, such as painting and sculpture.

27-2011 Actors

Play parts in stage, television, radio, video, or motion picture productions for entertainment, information, or instruction. Interpret serious or comic role by speech, gesture, and body movement to entertain or inform audience. May dance and sing.

27-2012 Producers and Directors

Produce or direct stage, television, radio, video, or motion picture productions for entertainment, information, or instruction. Responsible for creative decisions, such as interpretation of script, choice of guests, set design, sound, special effects, and choreography.

27-2041 Music Directors and Composers

Conduct, direct, plan, and lead instrumental or vocal performances by musical groups, such as orchestras, choirs, and glee clubs. Include arrangers, composers, choral directors, and orchestrators.

27-2042 Musicians and Singers

Play one or more musical instruments or entertain by singing songs in recital, in accompaniment, or as a member of an orchestra, band, or other musical group. Musical performers may entertain on-stage, radio, TV, film, video, or record in studios. Exclude "Dancers" (27-2031).

27-2031 Dancers

Perform dances. May also sing or act.

27-2032 Choreographers

Create and teach dance. May direct and stage presentations.

Secondary Occupations

11-2011 Advertising and Promotions Managers

Plan and direct advertising policies and programs or produce collateral materials, such as posters, contests, coupons, or give-aways, to create extra interest in the purchase of a product or service for a department, an entire organization, or on an account basis.

11-2031 Public Relations Managers

Plan and direct public relations programs designed to create and maintain a favorable public image for employer or client; or if engaged in fundraising, plan and direct activities to solicit and maintain funds for special projects and nonprofit organizations.

25-4021 Librarians

Administer libraries and perform related library services. Work in a variety of settings, including public libraries, schools, colleges and universities, museums, corporations, government agencies, law firms, non-profit organizations, and healthcare providers. Tasks may include selecting, acquiring, cataloguing, classifying, circulating, and maintaining library materials; and furnishing reference, bibliographical, and readers' advisory services. May perform in-depth, strategic research, and synthesize, analyze, edit, and filter information. May set up or work with databases and information systems to catalogue and access information.

27-3031 Public Relations Specialists

Engage in promoting or creating good will for individuals, groups, or organizations by writing or selecting favorable publicity material and releasing it through various communications media. May prepare and arrange displays, and make speeches.

27-3099 Media and Communication Workers, All Other

All media and communication workers not listed separately.

27-4011 Audio and Video Equipment Technicians

Set up or set up and operate audio and video equipment including microphones, sound speakers, video screens, projectors, video monitors, recording equipment, connecting wires and cables, sound and mixing boards, and related electronic equipment for concerts, sports events, meetings and conventions, presentations, and news conferences. May also set up and operate associated spotlights and other custom lighting systems. Exclude "Sound Engineering Technicians" (27-4014).

27-4012 Broadcast Technicians

Set up, operate, and maintain the electronic equipment used to transmit radio and television programs. Control audio equipment to regulate volume level and quality of sound during radio and television broadcasts. Operate radio transmitter to broadcast radio and television programs.

27-4014 Sound Engineering Technicians

Operate machines and equipment to record, synchronize, mix, or reproduce music, voices, or sound effects in sporting arenas, theater productions, recording studios, or movie and video productions.

13-1011 Agents and Business Managers of Artists, Performers, and Athletes

Represent and promote artists, performers, and athletes to prospective employers. May handle contract negotiation and other business matters for clients.

27-4031 Camera Operators, Television, Video, and Motion Picture

Operate television, video, or motion picture camera to photograph images or scenes for various purposes, such as TV broadcasts, advertising, video production, or motion pictures.

27-4032 Film and Video Editors

Edit motion picture soundtracks, film, and video.

21-2021 Directors, Religious Activities

Direct and coordinate activities of a denominational group to meet the religious needs of students. Plan, direct, or coordinate church school programs designed to promote religious education among church membership. May provide counseling and guidance relative to marital, health, financial, and religious problems.

49-9063 Musical Instrument Repairers and Tuners

Repair percussion, stringed, reed, or wind instruments. May specialize in one area, such as piano tuning. Exclude "Electronic Home Entertainment Equipment Installers and Repairers" (49-2097) who repair electrical and electronic musical instruments.

Appendix B

Key Person Interviews Project

As part of the Creative Vitality Index's development, a series of key interviews were conducted with executives of leading arts organizations throughout the state. The purpose of these interviews was to obtain a broad definition of creative arts vitality, its components and its indicators.

Generally, the persons interviewed had opinions of creative vitality that were consistent with the definitions reached during the study. A number of the respondents felt that creative vitality involved the existence of opportunities for artists and community participation. These persons also felt that artists should be able to make a sustainable living based on their abilities and have a good audience to appreciate their talent. A wide variety of arts and art related activities, innovative approaches and high degrees of skill were also felt to be part of a creatively vital community. The need for the community to have strong connections to the arts was also mentioned. The desire to make the arts visible through the school system, and good communication between artistically creative people were some of the ways that some of the leaders defined creative vitality. Many also felt that creative vitality requires the presence of some type of mechanism by which art is encouraged and promoted within each local area.

The major issues and indicators revealed in the interviews closely parallel the variables chosen as measurements of arts vitality. The community leaders talked about various indicators that they thought were important for the creative vitality of a city or town. Among the top indicators mentioned were good facilities for performing arts, the number of sponsors and supporters of art, visibility of art in public places, impact on the economy, and media coverage. The leaders also talked about the existence of for-profit galleries and artist's cooperatives. Other indicators included the levels of audience participation. The level of state, federal and local grants for the arts was also felt to be a vital indicator. All of the indicators discussed are represented in the Cultural Vitality Index.

Many respondents felt that creative vitality was to be found in pockets and not spread evenly through the entire region. They felt the differences were due to the fact that parts of their areas are rural, or do not have a large population. Many felt that it was also due to the conservative nature of the areas. These observations were strikingly consistent with the CVI findings that found high levels of artistic activity in urban areas and relatively low activity levels in rural districts.

A complete discussion of the key interview findings can be found in Appendix B.

Appendix B.1: Summary of Interviews Objectives and Method

Research Objectives

Key person interviews were conducted in the month of December 2004 among different areas in the state of Washington to explore the cultural vitality of the state. The purpose of these interviews was to obtain the perceptions, of statewide leaders in the arts, of the definition and role of cultural vitality as it applied to Washington State and its regions. The following objectives were addressed while interviewing the respondents.

- Explore what ‘creative vitality’ means to local art leaders.
- Determine the major indicators of a creatively vital city or town.
- Determine whether the local art leaders consider their city to be creatively vital
- Examine the changes in participation in the arts and the impact of these changes on the state and communities
- Determine what changes in the arts are expected during the coming year.

Method

Hebert Research conducted in-depth qualitative interviews with 32 art leaders in the month of December 2004. The interviews were conducted by telephone across the State of Washington in each of the 12 different Workforce Development Areas. A WDA is a cluster of counties that have been grouped by the Washington State Department of Employment Security for statistical and program planning purposes. Occupational forecasts by WDA are conducted annually. There are 12 WDA regions in Washington State at the level of a single county or cluster of counties in an identified geographic area of the state. This system of classification is administered in a consistent way statewide as well as nationwide and was chosen for purposes of consistency and data availability. The key person interviews utilized the same regional system for purposes of consistency (see map shown earlier in this report as part of the index methodology discussion).

The respondents were selected based upon their prominence in the local arts community. They represent arts organization management, arts funding organizations, governmental arts organizations and arts practitioners.

At least two respondents were interviewed from each area and there were 8 interviews among King County arts leaders. The interviews were conducted by Hebert Research staff on behalf of The Washington Arts Commission and the Western States Arts Federation. The questions centered on the current status of the arts in their areas and the major challenges and obstacles faced in maintaining a viable arts community. The actual methods used and the preliminary results of the Creative Vitality Index were not shared during these interviews in order to obtain un-biased comments and feedback from each arts leader.

Appendix B.2: Summary of Interviews

Creative Vitality Defined

At the onset of the interview, the following statement was read out to each of the respondent.

“The creative vitality index of the arts is an annual measure of the health of the arts in a specified geographic area. The creative vitality of the arts includes for-profit as well non-profit arts related enterprises and activities as well as the key support services that sustain the arts.”

Following the statement the respondents were asked to comment on what they thought was creative vitality. Respondents across the state were surprisingly similar in the perception of creative vitality.

A number of the respondents felt that creative vitality involved the existence of opportunities for artists and community participation. These persons also felt that artists should be able to make a sustainable living based on their abilities and have a good audience to appreciate their talent. A wide variety of arts and art-related activities, innovative approaches and high degrees of skill were also felt to be part of a creatively vital community. The need for the community to have strong connections to the arts was also mentioned. The desire to make the arts visible through the school system, and good communication between artistically creative people were some of the ways that some of the leaders defined creative vitality. Many also felt that creative vitality requires the presence of some type of mechanism by which art is encouraged and promoted within each local area.

The following are some representative quotes defining creative vitality (the full list is included in the tables following the summary of the interviews):

When there are the resources and organization in place to support creative artists.

An innovative approach in music, visual art, theater and dance with a high degree of skill and accomplishment, which is interfaced with the community.

Opportunities for public art, sponsoring grants and applications, doing projects that contain art.

A large variety of arts available on a daily basis as opposed to once a week.

An environment where people are encouraged to appreciate and accept new visual and performing arts.

Energy generated within the community by the arts. Support by the community for the arts.

Appendix B.3: Summary of Interviews Indicators of Creative Vitality

Following the question of defining creative vitality, respondents were asked to give their opinion on what they thought were the major indicators of a creatively vital city or town.

The art patrons talked about various indicators that they thought were important for the creative vitality of a city or town. Among the top indicators mentioned were good facilities for performing arts, the number of sponsors and supporters of art, visibility of art in public places, impact on the economy, and media coverage. The leaders also talked about the existence of for-profit galleries, artist's cooperatives. Other indicators were the levels of audience participation. The level of state, federal and local grants for the arts was also felt to be vital indicators.

Many indicated that the arts needed to be inculcated in the K-12 education system, and for art to be a vital part of the city. They felt the youth of the city should be active in theater and art workshops. Other indicators were murals and sculptures in public places, museums and plenty of part time jobs within the art industry. Once again, the answers were quite homogenous across the state.

The following are representative comments about the indicators of creative vitality (see full list in the next major section).

A thriving arts community where organizations are not going bankrupt. Also support from people in the community in terms of attendance and financial donations. I would also add thriving arts programs in schools including K-12.

Numbers of venues for artists to perform. Attendance at performances. The level of opportunities in public schools as well as in higher education.

Youth demonstrating an interest in the arts.

Theaters and art shops. A strong presence of visual and performing arts.

When it is seen and felt. When the stores and shops, that sell art, the suppliers to the artists, become part of the economic base.

Public art is number one. The art we see in public, the more interest there is. Also a high number of museums.

Appendix B.4: Summary of Interviews Whether Area is Considered “Vital”

The next question was whether the art leaders felt their city was creatively vital. The majority of the respondents gave a positive answer, with just a few exceptions. Following this question, they were asked why they felt their city was or was not creatively vital.

Those who were satisfied or felt that their city was creatively vital said that they had dedicated citizens who were extremely supportive of arts in the community. They said the artists moving into the area were getting a lot of support from the community. They also talked about the various art centers and museums in their cities, along with organizations that supported the arts. In general, they seemed satisfied with the way the cultural activities were being conducted along with the venues and the various art workshops that were being held by the population.

The lack of funds was a recurring theme. Even those who felt their community was vital felt that the government support was sparse and there was not enough funding being provided to sustain high levels of artistic activity. Those who felt that their city was not creatively vital were of the opinion that the arts suffered due to inadequate funding. They felt that the funds were too limited, and what was available was not being used adequately. The need for more opportunities to display art, the government not paying attention and groups not being able to get their message out were some of the major challenges listed.

Not surprisingly, there were differences of opinions about the creative vitality within some WDAs.

Some of the quotes representing those who indicated their city is creatively vital are listed below:

Because we have some dedicated citizens that give great support. Our politicians and city government on the other hand give very little support. That also goes for the business community. For example they've derailed any opportunity for an arts center.

We have artists moving into the area with great community support. Our Carnegie arts center recently celebrated 50 years. Our non-profit theater is now 60 years old. We have the oldest, constantly performing symphony west of the Mississippi.

Despite our location's size and the current economic times, we continue to make progress. Spokane is currently in a restoration phase and the community is behind it. Current projects include northwest museum of arts and culture, the fox theater.

Those who felt that their city was not creatively vital said the following:

Well the lack of support. We lost our art council not long ago of which I was a member. There's not enough opportunity for groups to get a message out in terms of advertising.

Lack of community arts organizations. Inadequate funding, too little public and private dollars.

The next question asked specifically about the entire region in terms of being a “creatively vital” place. The entire region was defined by explaining to the respondents what counties constituted their particular region (i.e. WDA cluster of counties) and pointing out that their city was a part of the region.

The answers to the region being creatively vital were more diverse as compared to the previous question of the city being creatively vital. The number of individuals who thought their area was creatively vital was almost the same as those who didn't. There was also a small percentage of respondents that were not sure or didn't know enough to comment about their area.

The respondents who indicated that their area was creatively vital had traveled outside of their city into other parts of their region and had met other creative people, or knew about art organizations in other communities. These persons felt that creative vitality was to be found in pockets and not spread evenly through the entire region. They felt the differences were due to the fact that parts of their areas are rural, or do not have a large population. Many felt that it was also due to the conservative nature of the areas.

Those who said that their designated area was not creatively vital attributed reasons such as lack of or inadequate funding, rural area, small populations and conservative nature of the areas. Lack of support from the community and poverty on some of the areas were some other reasons for the lack of creative vitality.

The following quotes represent the areas that think their region is creatively vital:

Well because I just went on an artist tour in Richland Kennewick and Pasco and I have to say I met some very creative people. So I'm confident that we have a lot of creative people in the area.

The bronze sculptures on the Lewis and Clark trail. Part of the local area was recently designated national park. Artist Maya Lin is doing a Lewis and Clark commemorative piece.

Seattle as a big city serves as a home base and gathering place for the region as it has the facilities, such as Seattle Art Museum and Benaroya Hall.

Following are some of the quotes that represent those who do not think that their area is creatively vital.

Because we're probably the most conservative county in the state. We have the least support in the state as far as local government. The exception to this would be Columbia Basin College.

The area is struggling with poor economics.

A lot of the same reasons why I don't feel Seattle are creatively vital. It's not a good environment for the arts financially.

Appendix B.5: Summary of Interviews

Recent Changes in Creative Vitality

The next question asked the arts leaders if they thought the level of creative vitality in their area had changed in the past year, and then what they thought had caused the change.

The majority of the respondents thought that the creative vitality of their area had increased, some felt that it had decreased, a few said that they didn't think there was any change and a few did not know.

The respondents who said that the level of cultural vitality had increased gave various reasons. They felt increased efforts and support on the part of residents had added to the level of activity. The respondents also cited increased festivals turnouts, growth in audience attendance, the opening of new facilities that promote arts and new art sponsors as the top reasons for positive change. They also felt that people are becoming more aware of the benefits of cultural vitality as they relate to economic and social well-being. Other respondents said the economy's growth and an increase in cultural tourism were some of the other reasons attributed to the increase.

The respondents who felt the level of cultural vitality had decreased cite the economic downturn and inadequate funding, as the main reasons for the decrease.

The following are some of the representative quotes for those who said there was a change in cultural vitality in the past year:

Because of the efforts of some citizens in Kennewick and groups like the Richland Players who give great support and focus on visual and performance art.

Locally last year marked our first annual Lavender Festival. We had an excellent turnout and all seemed happy. For next year, vendor applications are up from 23 to 40. Last year's currency exchange was approximately \$45,000.

We have no shortage of volunteers. Our recent population has mostly been retirees and they are showing up as volunteers.

People are beginning to understand what the arts can do for the quality of life and economic development.

The lag in the economy.

The last year, especially when compared to the prior four years has certainly been down. The only answer I see is economic downturn.

Appendix B.6: Summary of Interviews Expected Changes in Vitality

The art leaders were split on the question of what kind of changes they expected in the arts in the next year. A large number felt that there would be some changes, but there were also a sizable number who said that there would be no change.

While most felt that the change in the upcoming year would be for the positive, there were a few who thought the changes would be negative. The ones who were upbeat about the changes hoped for increases in sponsorship and funding. Some foresaw more art entrepreneurship, continued support for existing projects, new buildings and renovations and continued consolidation.

The others saw many organizations going down, more cuts in funding, but increased partnerships due to the cuts in funding. They also foresaw decreases in attendance of art events. Some felt that the changes would be quite minimal, and hoped that they could continue as they were.

The following is a sample of comments that represents the range of thinking about changes in the arts community in the upcoming year:

Positive Change

Well again the coming formation of the arts commission and hopefully that will increase support for the arts in our area.

I see an increase through more group cooperation.

We will be improving our local facilities.

Negative Changes

The number of artists coming out of schools will diminish.

A loss of some art organizations but we will start to see a turnaround in funding for the better. Also a flight of artists from Seattle.

The art community will continue to suffer. The Seattle Art Museum will close due to construction of a facility being built next to it. That will be a drop in attendance obviously.

No Changes

I don't anticipate major change in the next year. Those changes I anticipate occurring over the next five years.

Appendix B.7: Summary of Interviews

Reasons for Expected Changes

The art patrons were asked the reasons why they anticipated the changes in the upcoming year.

The negative change reasons were attributed to an increasing lack of opportunities, financial problems, no local funding, artists leaving the area due to lack of work, issues about various art centers, the lack of corporate giving and the slow economy.

On the positive side, the changes were foreseen due to plans for new facilities that would provide room for organizations to grow, new programs, completion of various projects, individual artists being more involved, and bigger events.

The following comments represent the reasons for changes in the arts community in the upcoming year:

Negative

Because of lack of opportunities due to the philosophy of the state government.

Local funding is tapped out. The community wants an art center but there is no current political will and insufficient financial backing.

Not enough resources. School funding for arts is terrible.

Positive

The possibility of new space opening at the Vancouver Historic Reserve. Completion of the Vancouver convention center and the opening of performing space it will provide.

A new theater group opened last year but the area may not support it. The museum of arts and culture has only one big exposition planned. The symphony should be able to finish the financing for the Fox Theater renovation.

Because there has been more conversation on the subject of what bringing more and bigger events to the theater can do for downtown economically.

I anticipate this happening in the long term as the artists continue to cooperate and the general public asks for a better way of life. Creative individuals will provide that better way of life through their nature of being active and involved.

Appendix B.8: Summary of Interviews Positive Aspects of Area

Interview participants were then asked what they liked most or most about their area.

The number of venues, access to performance centers, a wide variety of arts available, museums and art centers, and sculptures were of the most liked features of the area.

The respondents talked about how much they appreciated the citizens of their area. They are seeing more and more talent moving into the area. The artists themselves are inspired and are highly skilled, although few in number. They also have many art events such as concerts, festivals, workshops and a great public art collection.

The Seattle/King County WDA arts leaders talked about how there is lot of diversity in culture and the arts and they consider this region as a “fun and creative” area to live and work.

There are statewide efforts to expand venues; programs to support artists, emphasis of art in the K-12 curriculum, emphasis on local artists were some of the other features mentioned.

The following comments are representative of what respondents like most about their area:

It's a small town but there are lots of organizations. This small town makes access to these organizations easy. Winery tasting rooms have given a great boost both with wine/art auctions, they are also drawing in audience.

We have a great diversity of venues and the population has a real, world-wide view due to our diversely cultured population.

We have a great public arts collection that is located on the waterfront, in the parks and within the infrastructure of buildings. Our office cultures and nourishes art. We help to make it happen. Our community is proactive.

Regionally we have a good patchwork of offerings. We find everyone cooperating and finding their niche.

Beautiful vistas. The City of Granger's dinosaurs themes are great. The parades in the summer.

Appendix B.9: Summary of Interviews Negative Aspects of Area

When asked what they liked least about the arts in the areas the responses were plentiful. Some of the top categories of the areas that were disliked included:

- Lack of arts education opportunities
- Lack of space for arts centers etc.
- Insufficient funding and political support
- Inadequate transportation and limited accessibility to artistic venues, especially from rural areas
- High cost of living – this is driving the artists to leave the area
- The arts versus commercial entertainment
- Non Cooperation among areas
- Lack of variety in smaller areas

There is lot of competition and everyone seems to be working against each other especially in areas such as funding. There are a lot of organizations vying for the same funds. No emphasis of art in K-12 education and fewer art graduates are a reason of concern for some.

The following is a sample of quotes outlining the least liked features of one's region:

Insufficient political support. The predominant notion that anyone can be an artist. Lack of commitment from serious artists. They are showing outside the area and making it appear more amateur than it is in reality.

Space. We need an arts center. This would be highly visible center and should only encourage tourism. Lack of funding.

Transportation. It is rural and great distances must be traveled. Accessibility. The rural setting means facilities are scarce and spread out. Poverty. Many of the residents are low income.

There should be better and more collaboration between the various arts organizations.

Too little diversity in styles and the arts is not representing the diversity of the community. The audience is also an obstacle. We need to cultivate an audience that wants to engage more deeply with the issues facing the world.

Hard-line adherence to the three R's in school and its lack of support. There has been a poor attitude to the arts. It was seen to be frivolous.

Appendix B.10: Summary of Interviews Verbatim Responses to Questions

1) Defining Creative Vitality

Area Name	Response
Benton-Franklin	A high number of individual artists. Good opportunities for artists to exhibit or show their work.
	I think it's about community, a community that has a good cross section of people making innovative progress.
Eastern Washington Partnership	When there are the resources and organization in place to support creative artists.
	When those that are providing are happy based on their own goals and if they have an audience that appreciates their work and allow them to make money.
	When there are a wide variety of art and art related activities occurring.
North Central Washington	When there is an active interest in art and that interest is displayed publicly.
	Interest and participation that supports ongoing arts and arts development.
Northwest Washington	It encompasses diverse arts and offerings to the public and is mandated by the community.
	When a good number of artisans can make a sustainable living.
	The ability of a community to foster many diverse forms of art and expression.
Olympic Consortium	An innovative approach in music, visual art, theater and dance with a high degree of skill and accomplishment, which is interfaced with the community.
	A high quantity of people engaged in the arts and they provide quality work.
Pacific Mountain	Opportunities for public art, sponsoring grants and applications, doing projects that contain art.
	Creative vitality means that the majority of the population has a relationship with the arts. When the majority embraces the arts and it becomes part of the fabric of life, that is creative vitality.
Pierce County	When there is room for creative people to do what they do. Local support that creates a fertile ground for artists, decent funding and a good number of venues.
	The way the arts are visible in the community and the way the arts are integrated in the public school system.
Seattle - King County	Where individual creativity is fostered and supported, where communication between artists is enabled.
	Involvement, participation and attendance.
	An environment where artists feel free to create and art organizations have plenty of resources.
	A drive or energy to produce things.

Seattle - King County	When the overall health of the arts community as a whole has a positive index of artists and art managers moving into or out of an area.
	When the arts is sustainable and well funded organizations are able to produce creative programming related to the region.
	The economical and environmental support for the arts within the community.
	The energy and will to make the arts part of daily life. Both are needed for a vital community.
Snohomish County	Creativity is the source or life. Vitality is life energy.
	A reflection of an environment that stimulates talent.
Southwest Washington	A socio-economic system of people/entities/space engaged in the successful presentation and development of arts programs.
	Energy generated within the community by the arts. Support by the community for the arts.
Spokane	When there is a mechanism in place to feed art to the audience and allow the gains to return to the artist. Without this necessary symbiosis forcing art to happen, the artists just go away.
	An atmosphere that has the resources and encourages artists to pursue their visions.
Tri-County	An environment where people are encouraged to appreciate and accept new visual and performing arts.
	A large variety of arts available on a daily basis as opposed to once a week.

2) What are some of the major indicators of a creatively vital city or town?

Area Name	Response
Benton-Franklin	Number of venues for artists to perform. Attendance at performances. Level of art opportunities in public schools as well as higher education.
	If there's a lot going on in terms of sponsors and support.
Eastern Washington Partnership	Public art programs. Facilities for performing arts. Galleries for profit and artist cooperative. Audience participation
	Artist organizations. Community attendance. Workshops for fees. When artist collectives collect sufficient funds for maintenance.
	Youth demonstrating an interest in the arts. When those that are skilled perform and provide.
North Central Washington	Stage presentations. Musical performances. Visual arts, print and sculpture.
	High percentage of money invested in the arts, high amount of money generated in the arts, high attendance rate at performances. Also the quality and uniqueness of arts programs.
Northwest Washington	When there is a large number of community art organizations readily available. When public art is being purchased and displayed. When student art has a place to be displayed.
	The number of galleries and the quality and quantity of their exhibitions and performances.
	Theaters and art shops. A strong presence of visual and performing arts.
Olympic Consortium	The presentation of, and attendance at art events. The excitement and dialogs within the community that participation and arts events creates.
	The city gives money. Good facilities, profit and non-profit galleries. Theater groups. music groups.
Pacific Mountain	Is their art visible in public? Do you see evidence? Locally we have many murals and sculpture in public places.
	When it is seen and felt. When not only the stores and shops that sell art appear, that the suppliers to the artists become part of the economic base.
Pierce County	A large population of creative people. Support from citizens and government. Lots of venues and high attendance rates at showings and performances.
	The impact on the economy as far as jobs and sales. The qualitative measure of arts in the community. Also the number of students who have access to the arts.
Seattle – King County	Public art. A high degree of K-12 school curriculum integration. Audience participation levels.
	Cultures mixing. Art events. Participation by residents. Involvement with schools/youth.
	Good theaters, visual art and music. Support networks and plenty of funding from community arts organizations. Also low income housing and an economy that has plenty of part time jobs to supplement artists income.

Seattle – King County	When it is capable of creating wealth, technology, jobs and is interested in supporting the arts through institution and education.
	A high number of their per capita population working creatively. The existence of major arts institutions. A good substructure of arts and cultural organizations. Healthy arts and cultural organization.
	State and local government support. For profit and community support.
	The number of art studios and facilities for artists. The number of places to show art. The amount of people attending art shows.
	A thriving arts community where organizations are not going bankrupt. Also support from people in the community in terms of attendance and financial donations. I would also add thriving arts programs in schools including K-12.
Snohomish County	Art is visible and happening. Galleries are open, theater is performing, poetry is being read, performances are occurring in the street.
	A strong young population that is a contributor to the economy. Strong arts and a good level of entrepreneurial activity.
Southwest Washington	Public presentations, performances and lectures. Behind the scenes support of artists, writers and performers. The sustainability of points 1 and 2.
	Sustainable community arts organizations. K-12 educational support. Event facilities. Special events.
Spokane	Variety. When art offerings challenge and evoke emotion, not just entertain. When there is support, both corporate and individual. When there is a local market.
	Having a variety of performing arts. Having a critical mass of artistic organizations. Also a lot of theaters or venues for artists to perform
Tri-County	Public art is number one. The art we see in public, the more interest there is. Also a high number of museums.
	A large amount of media coverage on the arts especially local artists.

3) Do you consider your local city to be a “creatively vital place”?

Area Name	Response
Benton-Franklin	Yes
	No
Eastern Washington Partnership	Yes
	Yes
	Yes
North Central Washington	Yes
	Yes
Northwest Washington	Yes
	Yes
	Yes
Olympic Consortium	Yes
	Yes
Pacific Mountain	Yes
	Yes
Pierce County	Yes
	Yes
Seattle - King County	Yes
	Yes
	Yes
	Yes
	Yes
	No
	No
	Yes
Snohomish County	Yes
	Yes
Southwest Washington	Yes
	No
Spokane	Yes
	Yes
Tri-County	No
	Yes

4) Reasons for Response to Q3

Area Name	Response
Benton-Franklin	Because we have some dedicated citizens that give great support. Our politicians and city government on the other hand give very little support. That also goes for the business community. For example they've derailed any opportunity for an arts center.
	Well the lack of support. We lost our art council not long ago of which I was a member. There's not enough opportunity for groups to get a message out in terms of advertising.
Eastern Washington Partnership	We have artists moving into the area with great community support. Our Carnegie arts center recently celebrated 50 years. Our non-profit theater is now 60 years old. We have the oldest, constantly performing symphony west of the Mississippi.
	Due to their nature, artists as a group are ordinarily closed and somewhat skeptical of the system. However we've gotten them to cooperate and partner for their mutual benefit.
	We have an abundance of varied artists and artisans and although usually independent by nature, those in the area pull together.
North Central Washington	We are making opportunities through the Moses Lake Museum and Arts Center, Columbia Basin Allied Arts as well as art presentations at our farmers market by artists ranging from youth to professionals.
	Basically, just the number or variety of different art organizations within the area.
Northwest Washington	Bellevue schools have a K-12 arts program which has become a rarity. The community supported the program and kept it from being lost when threatened in the 80's.
	We have a wealth of cultural activities and it is growing. The city through its public facilities district is incorporating more art.
	La Conner is quite vital. We have the la Conner performing arts group and a large number of art shows and festivals.
Olympic Consortium	We have good facilities in place. A theater, an arts center, performing groups and audience participation.
	When the city went through its original cultural plan process, they found and provided for a population that 95% felt arts were an economic asset, 67% attended arts functions, 54% had family members involved in the arts, 25% earned their income from arts
Pacific Mountain	Our local public art is centered around the Lewis and Clark trail. We've a number of bronze sculptures donated to it and are expecting more.
	We have arts camps, theater camps, independent theaters. We have professional and emerging artists from pre-schoolers to octogenarians participating. These people are doing their own thing with and without support.

Pierce County	<p>It's getting better but we still have a little way to go. Government funding is tenuous and we don't have a good gallery representation. Some of the major institutions are having some trouble but things are better than they were several years ago.</p>
	<p>Tacoma has been trying to rectify itself as a creative place in the world here in the last five years. I think we try to invest in people and programs that have an impact.</p>
	<p>We have a thriving artist community and significant participation.</p>
	<p>We have business and residents involved with art events.</p>
	<p>It has the economy to support the arts. Seattle has made its niche in the arts behind the big three, NY, LA, and Chicago.</p>
	<p>Seattle's art community generates the wealth, technology and jobs referenced in answer to q2.</p>
Seattle - King County	<p>I believe it is moderately healthy. Unfortunately the city's cost of living is driving the artists out of town. Otherwise the organizations themselves are healthy.</p>
	<p>We at the Bellevue Art Museum are closed. We've received good support in the past but have not found it to be sustained at present.</p>
	<p>The government is not paying enough attention to the arts. The retailers are not getting enough support from land owners.</p>
	<p>We have a lot of arts groups and the support is great.</p>
Snohomish County	<p>In Snohomish artists have formed a group and found the space to display their work. Theater is now looking for space. Although progress is being made there is still a ways to go.</p>
	<p>I feel we are on the cusp. There has been a change in the local economy and it is now more knowledge based. With that it will become more creative.</p>
Southwest Washington	<p>We have a variety of arts organizations from small to large that represent a wide range of activities. The spectrum and scope of these organizations are wide, healthy and support for these organizations seems on the way up after recently bottoming.</p>
	<p>Lack of community arts organizations. Inadequate funding, too little public and private dollars.</p>
Spokane	<p>Despite our location's size and the current economic times, we continue to make progress. Spokane is currently in a restoration phase and the community is behind it. Current projects include Northwest Museum of Arts and Culture, the Fox Theater.</p>
	<p>We have lots of art organizations. We have four theaters and access to lots of music. I would say though that I feel the vitality is threatened because a lot of those organizations are having a hard time with finances.</p>
Tri-County	<p>There's a very limited public display of art. There's no opportunity for the public to view art. It's somewhat of a rural area and there's a lot of political insensitivity to art.</p>
	<p>I base that on the fact that I've seen a lot of artistic performances recently and the quality as well as quantity has improved</p>

5) Do you consider your WDA region to be a “creatively vital place”?

Area Name	Response
Benton-Franklin	No
	Yes
Eastern Washington Partnership	No
	Don't know/no answer
	Don't know/no answer
North Central Washington	Don't know/no answer
	No
Northwest Washington	Yes
	Yes
	Yes
Olympic Consortium	Don't know/no answer
	Yes
Pacific Mountain	Yes
	Yes
Pierce County	No
	No
Seattle - King County	Yes
	Don't know/no answer
	Yes
	Yes
	Yes
	Yes
	No
	Yes
Snohomish County	Yes
	Yes
Southwest Washington	No
	No
Spokane	No
	Yes
Tri-County	No
	Yes

6) Reasons for Q5

Area Name	Response
Benton-Franklin	Because we're probably the most conservative county in the state. We have the least support in the state as far as local government. The exception to this would be Columbian Basin College.
	Well because I just went on an artist tour in Richland-Kennewick and Pasco and I have to say I met some very creative people. So I'm confident that we have a lot of creative people in the area.
Eastern Washington Partnership	The area is very rural and mostly agricultural. However, there are a number of art-active pockets to be found.
	Unaware of too much outside local area.
North Central Washington	Because there's very little art of any kind in the area you mentioned. I guess it's just because there's not a high population of people in those areas.
	We have drama, dance, music and many diverse visual art and museum offerings.
Northwest Washington	In the Bellingham area it can be attributed to its population base and Western Washington University. Whatcom County is only about 25% of the area total.
	For what is essentially a rural backwater you can still easily see a top notch musical performed on any weekend.
Olympic Consortium	Lots of individual artists within the community. A good number of viable organizations.
Pacific Mountain	The bronze sculptures on the Lewis and Clark trail. Part of the local area was recently designated national park. Artist Maya Lin is doing a Lewis and Clark commemorative piece.
	We see the outlying areas deferring to Olympia's arts walk model. This is a ripple spreading out as we draw artists that reside outside Olympia, then they go home and start their own local versions.
Pierce County	Well there's pockets in the area that are good but there's a lot of rural areas where there isn't a lot of artist or high interest or support financially for the arts.
	Well there are a lot of individual artists doing well but I feel that communities outside of Tacoma don't support the arts as much. It's not considered a priority. That's probably due to the conservative nature of these areas.
Seattle - King County	Seattle as a big city serves as a home base and gathering place for the region as it has the facilities, such as Seattle Art Museum and Benaroya hall.
	Well it has the resource and strong enough economy. Also a culture that supports the arts as well enough patrons of the arts who will give their support financially.
	Although Seattle is the hotbed, the rest of the county does follow suit and generates much of the wealth, technology, and jobs for the state.

Seattle - King County	<p>Although economics is driving artists out, the organizations have so far carried the area. The creativity is here. Vitality will come through financial support.</p> <p>A lot of the same reasons why I don't feel Seattle is creatively vital. It's not a good environment for the arts financially.</p> <p>The same as my last answer. There's an abundance of arts organizations in the area and community support is strong.</p>
Snohomish County	<p>Led by the city of Everett the county is aware of and working to take care of the problem, particularly in regards to artist living space. The city of Snohomish is also working on this problem.</p> <p>It is becoming more creatively vital in pockets that echo improving economic areas.</p>
Southwest Washington	<p>Activity seems only present in pockets. Those pockets however have good institutions that are growing and expanding like the arts magnet schools.</p> <p>The area is struggling with poor economics.</p>
Spokane	<p>Spokane is a very regional city serving as a hub for a very rural area which draws from all of eastern Washington, Idaho panhandle and western Montana. If action will happen for this area, it happens here.</p> <p>The common consensus is that the Spokane area is not a very vital place for the arts but it being my job to monitor these things, I know that there is a lot more going on than people think. We have an outstanding symphony, the Bach Festival.</p>
Tri-County	<p>Well there's a lot of poverty and the economy is in a decline so there's no investment in the arts. Funding for the arts is controversial. We don't even see much art in the new buildings that are being built.</p> <p>I say hesitantly only because I do feel there is probably a little more opportunity for artists in the semi urban areas compared to most cities our size.</p>

7) Has participation increased or decreased in last year?

Area Name	Response
Benton-Franklin	Increased
	Increased
Eastern Washington Partnership	No change
	Increased
	No change
North Central Washington	Increased
	Increased
Northwest Washington	Don't know/no answer
	No change
	Increased
Olympic Consortium	Increased
	Increased
Pacific Mountain	Increased
	Increased
Pierce County	Increased
	Increased
Seattle - King County	No change
	Increased
	Don't know/no answer
	No change
	Decreased
	Decreased
	Decreased
	Decreased
Snohomish County	Increased
	Increased
Southwest Washington	Increased
	No change
Spokane	Decreased
	Increased
Tri-County	Increased
	Increased

8) Reasons for why participation increased or decreased

Area Name	Response
Benton-Franklin	<p>Because of the efforts of some citizens in Kennewick and groups like the Richland players who give great support and focus on visual and performance art.</p> <p>The forming of an arts commission, which I will be a member.</p>
Eastern Washington Partnership	<p>Locally last year marked our first annual lavender festival. We had an excellent turnout and all seemed happy. For next year, vendor applications are up from 23 to 40. Last year's currency exchange was approximately \$45,000.</p>
North Central Washington	<p>This is only a slight increase. Although there has always been interest the continued mood of the 9/11 has kept things subdued.</p> <p>Audience attendance is up as well as the number of events.</p>
Northwest Washington	<p>When the economy takes a hit, the arts feel it first.</p> <p>The art has received considerable recent attention with the opening of McIntyre Hall and with big attention comes big attention.</p>
Olympic Consortium	<p>We have no shortage of volunteers. Our recent population has mostly been retirees and they are showing up as volunteers.</p> <p>The annual fall auction for the art saw a 50% increase in fund raising for this year. General audience participation is up.</p> <p>At present the upcoming Lewis and Clark bicentennial is creating the buzz.</p>
Pacific Mountain	<p>We've seen more businesses joining artswalk sponsorship, approximately up 25%. Four new public works arts projects supported by a 1% Nisqually quake reparation fund were commissioned this year.</p>
Pierce County	<p>More artists have moved here. There's a lot of street level activity. Artists get together and have social interaction. Things like the video kiosk, which was a great success.</p> <p>The influx of culture tourists.</p>
Seattle - King County	<p>We've seen new organizations form and begin working. Many are moving into the smaller communities and bringing people together.</p> <p>Economics.</p> <p>Funding is drawn even though the audience is there. Participation is up but ticket sales are not sustainable.</p> <p>The lag in the economy.</p> <p>Well I believe that's because of the economy.</p>
Snohomish County	<p>People are beginning to understand what the arts can do for the quality of life and economic development.</p> <p>The arts community has built awareness and partnerships particularly with non-traditional partners. Overall there is a better respect for what this does for the economy.</p>
Southwest Washington	<p>Sales are up for performing arts organizations, small theater and symphony.</p>

Spokane	<p>The last year, especially when compared to the prior four years has certainly been down. The only answer I see is economic downturn.</p>
	<p>Well not much except the opening of a new concert hall downtown.</p>

Tri-County	<p>The Washington State Arts Commission has recently come through with some funds and its inspired some communities to invest in the beautification effort</p>
	<p>The Capitol Theater has been doing a lot of extra things lately. The museum has been more involved with local artists.</p>

9) Recent changes in creative vitality

Area Name	Response
Benton-Franklin	The number of artists coming out of schools will diminish. Well again the coming formation of the arts commission and hopefully that will increase support for the arts in our area.
Eastern Washington Partnership	The recent winery boom and their associated tasting rooms are sponsoring wine/art auction events and this is bringing in people. Better marketing. We will offer more art entrepreneurship classes for the local artists in residence. No real change foreseen.
North Central Washington	Moses Lake is really trying to be more artsy. Some of the non-profit organizations will die.
Northwest Washington	Hoping for the Bellevue Art Museum to reopen. I see an increase through more group cooperation. Between the various groups this is going to make it more competitive to get funding and schedule facilities. This will cause the arts to cater too much to economics.
Olympic Consortium	No real changes expected. It should remain flat. We will be improving our local facilities.
Pacific Mountain	No major changes foreseen. Continued support for Lewis and Clark Bicentennial is keeping things focused in that direction. Little, we are just being more creative with our partnerships.
Pierce County	The Tacoma Actor's Guild will be on hiatus. Well a lot of organizations are being squeezed to more efficient. I think some are going to go under.
Seattle - King County	Arts will continue to simply make operational funding. Less funding and with it, increased partnerships to extend that decreased funding. A loss of some art organizations but we will start to see a turnaround in funding for the better. Also a flight of artist from Seattle. New building and renovations stand to open things up a bit. See things continuing much in the same fashion. No changes. The art community will continue to suffer. The Seattle Art Museum will close due to construction of a facility being built next to it. That will be a drop in attendance obviously. More groups going bankrupt. Lots of groups are on the edge. I mean they have the same attendance rate at performances, but both corporate and individual donations are down.
Snohomish County	I don't anticipate major change in the next year. Those changes I anticipate occurring over the next five years. There will be more resource coordination and non-traditional support.
Southwest Washington	Further development of space provided by the remodel of historic Fort Vancouver. It should pick up some.

Spokane	Continued consolidation, particularly in regards to the theaters. The Museum of Arts and Culture should hold steady. The symphony might improve.
	I feel some of the non-profit organizations are going to fold.
Tri-County	Not much. We have a small project in Wapato and we hope that will continue to grow, but otherwise I don't see a big change.
	More discussion on what the Capitol Theater can contribute to the downtown area.

10) Expected changes in creative vitality

Area Name	Response
Benton-Franklin	<p>Because of lack of opportunities due to the philosophy of the state government.</p> <p>The formation of the arts commission.</p>
Eastern Washington Partnership	<p>We've been trying to become more recognized out of the area and have been promoting. We also have much going on with Lewis and Clark Bicentennial, which culminates in 2006.</p> <p>We are in the process of setting up an internet marketing outlet with an expert from WSU. We are planning a hire to support this as well. Last year we surveyed the area to find suppliers and vendors to support the art entrepreneurship classes.</p> <p>Although activities are always happening and some are new, there is nothing major currently on the horizon.</p>
North Central Washington	<p>City of Moses Lake has started a statue art program. They are soliciting sculpture for an art walk. After one year, they will buy and publicly display the best.</p> <p>There's less subsidy for these organizations or at least they will have no room to grow.</p>
Northwest Washington	<p>The area schools need BAM to reopen to give them a missing venue and training ground that is hurting students' education.</p> <p>The region is growing in population. Economic stability with moderate gain. Desired interest for groups to work together.</p> <p>There is too little subsidy. Too many shows will be produced solely on economics. What will sell tickets not what is good for the community.</p>
Olympic Consortium	<p>Local funding is tapped out. The community wants an art center but there is no current political will and insufficient financial backing.</p> <p>We've passed through several city initiatives to address our facility issues.</p>
Pacific Mountain	<p>No changes foreseen.</p> <p>We are on a no new programs mandate and our staff is frozen at two full time equivalents.</p> <p>Financial problems. Hopefully it will get better but it doesn't look good now.</p>
Pierce County	<p>Because the public funding climate is different. Decreased funding from the state and local government. The corporate climate isn't steady in pierce county so donations are down. Actually I feel there's structural problem in government funding as well.</p>
Seattle - King County	<p>We already knew funding would be at issue and have an continue to implement plans to meet the challenge and find a better way to market what we've got.</p> <p>I've seen ups and downs before and believe I recognize the signs.</p> <p>The budgets of corporations that fund the arts are going to need time to catch up from the dismal economy of the past few years. Veteran actors and actresses of color will leave because of the lack of work.</p>

Seattle - King County	Completion of Seattle Art Museum expansion as well as other venue expansion projects will be completed.
	Until the matters of McCaw Hall and the admission tax are settled, the region's overall health will not improve. There has been a decrease in corporate giving, but individual giving is up. I see this also continuing.
	No dollars coming in, even though we need to promote and maintain. Without a great economic turnaround, just can't see change.
	The economy.
	The economy. The bigger organizations such as the opera are not feeling it as much as the smaller ones like smaller theaters for example.
Snohomish County	I anticipate this happening in the long term as the artists continue to cooperate and the general public asks for a better way of life. Creative individuals will provide that better way of life through their nature of being active and involved.
	That activity is already occurring. There was more included in 2005 budget for the arts and more programs yet to be implemented in calendar year 2005.
Southwest Washington	Historic Fort Vancouver is currently in a remodel phase. The possibility of new space opening at the Vancouver Historic Reserve. Completion of the Vancouver convention center and the opening of performing space it will provide.
Spokane	A new theater group opened last year but the area may not support it. The museum of arts and culture has only one big exposition planned. The symphony should be able to finish the financing for the Fox Theater renovation. Well mainly because the atmosphere has been tough. The economy has lagged in the last few years and these organizations are just having a tough time keeping up.
Tri-County	Not enough resources. School funding for arts is terrible. Because there has been more conversation on the subject of what bringing more and bigger events to the theater can do for downtown economically.

11) Positive aspects or what is best liked about the area

Area Name	Response
Benton-Franklin	Number of venues for visual arts/galleries seems to be growing. The community college arts programs.
	Access to performances are much easier than that of Seattle. Also our community concert series is awesome.
Eastern Washington Partnership	It's a small town but there are lots of organizations. This small town makes access to these organizations easy. Winery tasting room have given a great boost both with wine/art auctions, they are also drawing in audience.
	Art entrepreneurship classes, which we see people putting to work. Our people are a credible resource. We see more talented people moving to the area. We have an appreciative audience that is willing to provide monetary support.
	We have a wide variety of arts available. Music, visual arts and theater. The quality and quantity of these is unique for what is a very small and rural community. The artists themselves that live within the community. They are skilled, productive.
North Central Washington	Although not at the quantity seen in every medium of art is available. Moses Lake is also the home of the Washington state potato conference. At this conference the Moses Lake Museum and Arts Center hosts a Potato Art Contest.
	We're very small, but despite that there is a large diversity of types of arts as well as people participating.
Northwest Washington	We have a great diversity of venues and the population has a real, world-wide view due to our diversely cultured population.
	Great sculpture gardens on WWU campus. Good summer theater from WWU. The Mt. Baker Theater regularly brings shows to town. There are a decent number of galleries.
	We have the new McIntyre Hall as well as the Lincoln historic theater. We've also an enormous passion for arts as both producers and consumers.
Olympic Consortium	Locally we have Centrum, a state-wide arts agency located at Fort Walden State Park. They provide music festivals and arts programs.
	We have great community involvement and activism. We have a great arts education program
Pacific Mountain	We've a number of top drawer artists that are interested in the community and will even seek out their own financial support and assistance.
	We have a great public arts collection that is located on the waterfront, in the parks and within the infrastructure of buildings. Our office cultures and nourishes art. We help to make it happen. Our community is proactive.
Pierce County	The completion of our public art project at the convention center. Some of the programs to fund individual artists.
	Museum of Glass. Also individual artists can make a dent here. They get enough support but not so much that they get lost in the shuffle. I also feel that fringe products receive a high amount of interest.

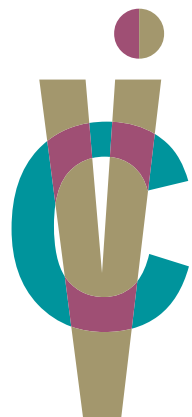
	<p>The artists themselves. We have a tremendous wealth of them available in the local community as well as a thriving partnership with local schools.</p> <hr/> <p>Diverse and cultural and ethnic participation. Public art happening. The many art facilities, which are used as a focal and gathering point.</p> <hr/> <p>A broad theater community. It's a fun, creative city.</p> <hr/>
Seattle - King County	<p>Variety. Virtually all that the art world has to offer is represented. Seattle is not just a center for the state, it is a center for artistic expression for the united states as a whole.</p> <hr/> <p>Diversity. Volume. Choice. It's possible to find whatever you want in the area from edgy theater to major art and cultural exhibitions. We have a rich and diverse arts and cultural community.</p> <hr/> <p>Regionally we have a good patchwork of offerings. We find everyone cooperating and finding their niche.</p> <hr/> <p>A strong artist movement. Very good local artists. We're recognized internationally as a great place for artists.</p> <hr/> <p>The variety. When I say that I mean the variety within each specific area of the arts. There's something for everybody.</p> <hr/>
Snohomish County	<p>There is an awakening awareness of the arts. That is the greatest strength and it is yet to become completely manifested.</p> <hr/> <p>Our current expansion proposes to address and better define just that.</p> <hr/>
Southwest Washington	<p>We have a good integration between our historic legacy and contemporary arts. Recently the artist Maya Lin has done a lot of work for the area and this has been a focal point for expansion.</p> <hr/> <p>Access to the Portland art community. Access to theater, music and galleries. Emphasis on arts in K-12 curriculum.</p> <hr/>
Spokane	<p>We have great variety in offerings. The symphony, Northwest Museum of Arts and Culture, theater, good number of local venues, several local choirs.</p> <hr/> <p>The accessibility of the arts in our area. It's a small enough town that it's easier to become involved in the arts scene. I mean for example I lived in Seattle for 11 years and I never met the conductor of the Seattle Symphony. But here I went backstage.</p> <hr/>
Tri-County	<p>Beautiful vistas. The City of Granger's dinosaurs themes are great. The parades in the summer.</p> <hr/> <p>The recent emphasis on local artists. The Artswalk.</p> <hr/>

12) Negative aspects or what is least liked about the area

Area Name	Response
	The decreasing lack of arts education opportunities in public schools. The lack of support and cooperation amongst the two counties and three cities. There is too much competition and they seem to work against each other.
Benton-Franklin	The lack of an adequate performing arts center. Our performances are all at the schools and I feel this is why we don't see the art tours anymore. One group who performs The Nutcracker every year had to use a stage at one of the schools at night.
	Fundraising. It is tough to get money out of the financial base. Many organizations competing for the same funds.
Eastern Washington Partnership	Funds. Artists don't know what they want and often fear success or getting too big. No local chamber of commerce support.
	Transportation. It is rural and great distances must be traveled. Accessibility. The rural setting means facilities are scarce and spread out. Poverty. Many of the residents are low income.
North Central Washington	People who say that art is not for or cannot be done in this area.
	There should be better and more collaboration between the various arts organizations.
	Finding time for the arts. Current education climate's concentration on the 3 R's at the sacrifice of the arts and humanities.
Northwest Washington	What is frustrating is that groups have spread thinner than the community can support. This causes them to run too hungry.
	Too little diversity in styles and the arts is not representing the diversity of the community. The audience is also an obstacle. We need to cultivate an audience that wants to engage more deeply with the issues facing the world.
Olympic Consortium	Insufficient political support. The predominant notion that anyone can be an artist. Lack of commitment from serious artists. They are showing outside the area and making it appear more amateur than it is in reality.
	Difficulty obtaining sufficient funding for all the programs we'd like. Some people visit the big city of Seattle then return with a desire for more risky presentations than the majority of the community desires.
Pacific Mountain	Funding and properly resourcing the various programs.
	Space. We need an arts center. This would be highly visible center and should only encourage tourism. Lack of funding.
Pierce County	Conservative fear of the arts.
	The fairly conservative climate. It requires strong vigilance to maintain the legitimacy of the arts.
	The cost of living increases are forcing artists to move from the area. Ongoing difficulty with financial, marketing and advertising. Competition with easy advertising.

Seattle - King County	<p>The arts versus entertainment, where commercial entertainment is so readily available makes art a more difficult to sell.</p>
	<p>There's not a fair division of resources amongst art organizations. Some of the larger organizations are being bailed out financially by the smaller ones. Also access for people with disabilities in some of the venues needs to be improved.</p>
	<p>There is always a struggle for support.</p>
	<p>The government's lack of acknowledgement that the arts are good for the economy. The general unwillingness to support the industry.</p>
	<p>Making sure arts are good for the community. Finding lots of income that substantially contributes to the regional economic health. Making people aware that art will enhance the economy and improve quality of life.</p>
	<p>The Art Commission is very secretive. They don't do any promotion and I don't feel they work with me.</p>
	<p>The fact that groups recently have had to struggle so much.</p>
Snohomish County	<p>Hardline adherence to the three R's in school and its lack of support. There has been a poor attitude to the arts. It was seen to be frivolous.</p>
	<p>Within the county there has been too much territoriality and insufficient cooperation between the areas.</p>
Southwest Washington	<p>Being in the shadow of Portland, the art outlet for the area is well-established for that city. In order to be successful we have to find niches that are complementary to Portland.</p>
	<p>Proximity of Portland and its regional draw.</p>
Spokane	<p>Audience depth. The local audience as a whole has a greater preference for less rather than more cultured events. Tractor pulls over art exhibits and commercial movies instead of theatrical presentations.</p>
	<p>The lack of variety that you get in comparison to a larger community like Seattle. But I know this is just the way it is when you live in a smaller area.</p>
Tri-County	<p>Poor funding. People are not informed enough about art. Public funding for art is seen as a luxury in this hard working environment.</p>
	<p>That not enough people are involved.</p>

Appendix C: Sample Broadsides



CREATIVE VITALITY INDEX WASHINGTON

Great coffee shops, bustling bookstores, a lively music scene, well-designed buildings, thriving art galleries – these are elements we find in the communities that drive the new economy. In places like Bellingham, Seattle and Spokane, this kind of energetic, open atmosphere attracts good companies and skilled workers interested in a high quality of life – which in turn leads to a self-sustaining cycle of economic and cultural vitality.

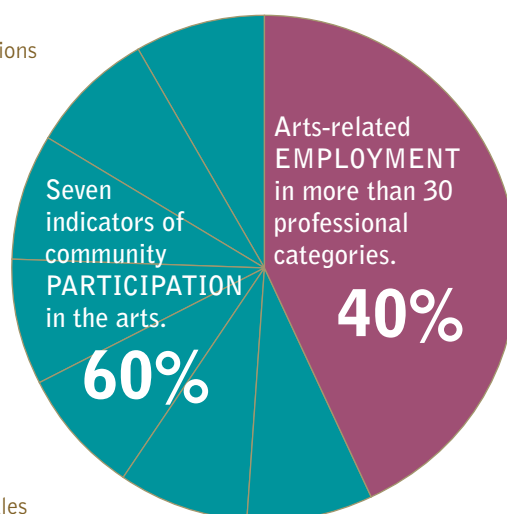
Not every community can be a hub of economic and cultural innovation. But every community can develop and enhance its economic and cultural health by fostering policies that support creative vitality. The Creative Vitality Index was conceived as a tool that states, counties, cities and towns can use to assess and enhance their creative edge.

What is the Creative Vitality Index?

The Creative Vitality Index is an annual measure of the health of the creative economy in a city, county, state or other geographic area. The creative economy as defined in the Creative Vitality Index includes for-profit and nonprofit arts-related enterprises. Using readily available, inexpensive data on employment and community participation, the Creative Vitality Index reflects the vigor of this sector of the economy and culture.

The Index has two major components. One component measures seven indicators of community **PARTICIPATION** in the arts, the other measures concentrations of arts-related **EMPLOYMENT**.

- 1) Income of nonprofit arts organizations
- 2) Income of other nonprofit organizations with a record of arts activity
- 3) Per capita CD and bookstore sales
- 4) Per capita musical instrument and supply store sales
- 5) Per capita photography store sales
- 6) Motion picture theater attendance
- 7) Per capita museum and art gallery revenues from ticket and product sales



Actors, Producers & Directors
Advertising & Promotions Managers
Agents & Business Managers**
Announcers
Architects & Landscape Architects
Architecture Teachers*
Art, Drama & Music Teachers*
Art Directors
Audio & Video Equipment Technicians
Broadcast & Sound Technicians
Camera Operators, TV, Video & Movies
Commercial & Industrial Designers
Dancers & Choreographers
Directors, Religious Activities & Education
Editors
English Language & Literature Teachers*
Fashion & Floral Designers
Film & Video Editors
Fine Artists (Painters, Sculptors, Illustrators)
Graphic & Interior Designers
Librarians
Media Equipment Workers
Multimedia Artists & Animators
Music Directors & Composers
Musical Instrument Repairers & Tuners
Musicians & Singers
Other Art & Design Workers
Other Media & Communications Workers
Photographers
Public Relations Managers
Public Relations Specialists
Set & Exhibit Designers
Technical Writers
Writers & Authors

* Post-secondary

** Of Artists, Performers and Athletes

How Did We Do?

The baseline score for the Creative Vitality Index is 1.00 – this is the national score using the same data streams used locally. A region's score reflects a value relative to this national baseline; a score of 1.00 or greater means that the area has a relatively strong arts sector.

Washington state's Creative Vitality Index score for 2004 was 1.33. Among the sub-indices that make up the Index, the state scores high in arts-related employment (1.76) and near the 1.00 national benchmark in most other measures.

While figures from one or two years can show us where we stand relative to the national baseline, the true application of the Creative Vitality Index is in reflecting change from year to year in a given study area. As it is repeated over the coming years, the Index will serve as a tool to track the evolution of Washington state's creative sector and to help maintain its strength and liveliness.

A Tool for Growth

The Creative Vitality Index can inform public policy decision-making and support the work of advocates for the development of the creative economy.

Among many projected uses, the Index can:

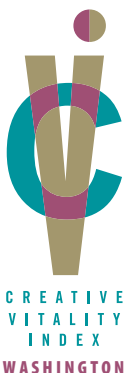
- Call attention to and educate the community at large concerning the components and dynamics of **the creative economy**.
- Promote the concept that the creative economy includes **both for-profit and nonprofit** arts-related activities.
- Call attention to significant changes in the creative economy ecosystem. If contributions from private foundations drop substantially in a year and three major architectural firms leave the area, it's **time for action**.
- Act as a framework upon which to **define and build a coalition** to support and expand the creative economy.
- Serve as a **diagnostic tool** to provide a baseline and then annually measure changes in the creative economy.

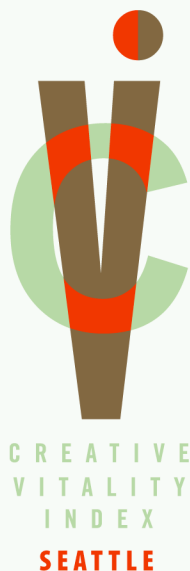
Part of a Bigger Conversation

Around the country, civic leaders, economists, philanthropists, mainstream business leaders and arts community leaders are engaged in lively dialogue about what constitutes the creative economy and to what degree it impacts a region's overall economic and cultural health.

The Creative Vitality Index reflects the broad, systems-oriented thinking behind this dialogue and reinforces that nonprofit arts organizations and public arts agencies are part of an interdependent whole, the creative sector, the vitality of which is essential to the continuing health and vitality of the greater economy and community.

For more information and/or a copy of the full Creative Vitality Index, please visit www.arts.wa.gov or contact Mark Gerth at the Washington State Arts Commission: 360.586.8093 or markg@arts.wa.gov





Great coffee shops, crowded bookstores, a lively music scene, well-designed buildings, thriving art galleries – these are elements we find in the communities that drive the new economy. In places like Boston, Seattle and Austin, this kind of energetic, open atmosphere attracts good companies and skilled workers interested in a high quality of life – which in turn leads to a self-sustaining cycle of economic and cultural vitality.

Not every community can be a national hub of economic and cultural innovation. But every community can develop and enhance its economic and cultural health by fostering policies that support creative vitality. The Creative Vitality Index was conceived as a tool that states, counties, cities and towns can use to assess and enhance their creative edge.

What is the Creative Vitality Index?

The Creative Vitality Index is an annual measure of the health of the creative economy in a city, county, state or other geographic area. The creative economy as defined in the Creative Vitality Index includes for-profit and not-for-profit arts-related enterprises. Using readily available, inexpensive data on employment and community participation, the Creative Vitality Index reflects the vigor of this sector of the economy and culture.

The Index has two major components. One component measures seven indicators of community **PARTICIPATION** in the arts, the other measures concentrations of arts-related **EMPLOYMENT**.

1) Income of not-for-profit arts organizations

2) Income of other not-for-profit organizations with a record of arts activity

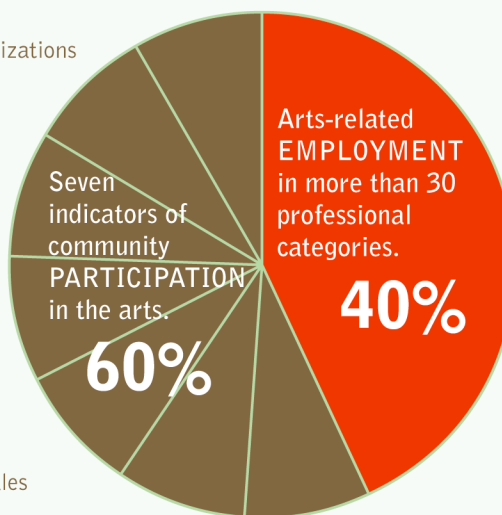
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Dancers & Choreographers
Directors, Religious Activities & Education
Editors
English Language & Literature Teachers*
Fashion & Floral Designers
Film & Video Editors
Fine Artists (Painters, Sculptors, Illustrators)
Graphic & Interior Designers
Librarians
Media Equipment Workers
Multimedia Artists & Animators
Music Directors & Composers
Musical Instrument Repairers & Tuners
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How Did We Do?

The baseline score for the Creative Vitality Index is 1.00 – this is the national score using the same data streams used locally. A region's score reflects a value relative to this national baseline; a score of 1.0 or greater means that the area has a relatively strong arts sector.

Seattle's Creative Vitality Index score for 2004 was 5.17. Obviously, this is a community that values and supports the arts sector. Among the sub-indices that make up the Index, Seattle scores particularly high in giving to not-for-profit arts organizations (6.85) and in arts-related employment (7.02). We open our pocketbooks to support the arts, and we have an employment sector with a high percentage of creative and arts-based professions.

While we can be proud that our city's creative vitality as measured by the Index is more than five times the national baseline, the true application of the Creative Vitality Index is in reflecting change from year to year in a given community. As it is repeated over the coming years, the Index will serve as a tool to track the evolution of Seattle's creative sector and to help maintain its strength and liveliness.

A Tool for Growth

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- Educate the community at large concerning the components and dynamics of **the creative economy**.
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- Provide a framework upon which **a coalition** to support and expand the creative economy can be built.
- Serve as a **diagnostic tool** to provide a baseline and then annually measure changes in the creative economy.

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For more information and/or a copy of the full Creative Vitality Index, please visit www.seattle.gov/arts or contact the Mayor's Office of Arts & Cultural Affairs at 206.684.7171 or arts.culture@seattle.gov.

